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AN ORATORICAL RECORD: THE "STRONG SILENT MAN" OF TURKEY, WHOSE RECENT SPEECH LASTED FOR SIX DAYS—MUSTAPHA KEMAL PASHA, THE TURKISH PRESIDENT, WELCOMED BY AN OFFICIAL'S WIFE AT CONSTANTINOPLE.

At the recent Congress of the Popular (Kemalist) Party at Angora, the President of the Turkish Republic, Mustapha Kemal Pasha, hitherto regarded as a "strong, silent" man, established what must be an oratorical record by delivering a historical discourse that lasted seven hours a day for six days in succession—from October 15 to 20 inclusive. The address, which covered one thousand pages, traced the course of recent Turkish history, as bound up with the President's

own career, since May 1919, dwelling particularly on the Nationalist movement in Anatolia, the Armenian question, and the victorious struggle with the Greeks in Asia Minor. He concluded with a summary of social reforms effected by the new régime, such as the suppression of the fez and the turban, the new Civil Code, the emancipation of women, and the abolition of polygamy. This summer he visited Constantinople for the first time after an absence of eight years.



By G. K. CHESTERTON.

IN recent times the flags of all nations have tended to run to stripes, whether they were the narrow stripes of the American flag or the broad stripes of the French flag. We talk, often truly enough, about the complexity of the modern world. But there is a real sense in which modern things tend to simplicity, and sometimes to too much simplicity. In that fashion of tricolours which was started by the more or less rationalistic revolt of the French nation at the end of the eighteenth century, there is much of such harsh simplification. There is something, perhaps, of the mathematical spirit of the pure logician, marching into battle under a banner that is like a diagram of Euclid. That French flag of the three colours has been so gloriously coloured with heroism and martyrdom and the romance of revolution, with splendid victories and with defeats more splendid than victories, that it has become vividly romantic in retrospect, and more magnificent than all the eagles and leopards of the Kings. But it is not at all improbable that those who originally designed it were men moving about in the cold innocence of the dawn of rationalism. They probably supposed that they were planning something as purely rational as the pattern of a machine. They may have cut the flag up into sections as they cut up the country into departments, ignoring the romantic traditions of the old provinces of France. They may have done it as calmly and confidently as they broke up the old crowns and coins of the great duchies into the exact equality of the decimal system. But romance has reappeared, not only in spite of the rational republic, but actually inside the rational republic. And the other nations, that have copied France in this as in so many other things, have varied the conception and the colours in ways that are more symbolic than anything required for a practical numbering of the nations. The black and gold and scarlet of the flag of Flanders carries the memory of the lion of Brabant. There is a significant hope of unity in the orange strip at the end of the new Irish flag. It might be called the Unceltic Fringe. And it was not for nothing, nor without another and even better sort of hope in the augury, that even into the new tricolour of Cavour and Garibaldi there crept a chivalric shield bearing the symbol of the Cross.

Perhaps this modern simplification in political symbols might be compared not only to the simplification in science, but to the simplification in art. Stevenson said that a geometrical problem was an exact and luminous parallel to a work of art; and many of the artists of his period undoubtedly loved to simplify their art to such an extreme. In those days the critics often complained that the pictures of Whistler were mere bands of flat colour, a slab of grey for the sky and a slab of green for the sea, the whole having, indeed, something of the same flatness as the flags. Whistler, that very militant person, might well be said to have marched into battle waving a tricolour of grey, black, and Chinese white. But here again the same general principle holds, and even simplicity preserved the tendency to variety, and especially to national variety. It was soon found that national character could not be simplified to nothing or rationalised out of existence. And in no case was this more marked than in the very countries where science was supposed to be most abstract or art most impersonal. Nothing, for instance, could be more impersonal than impressionism; but anybody

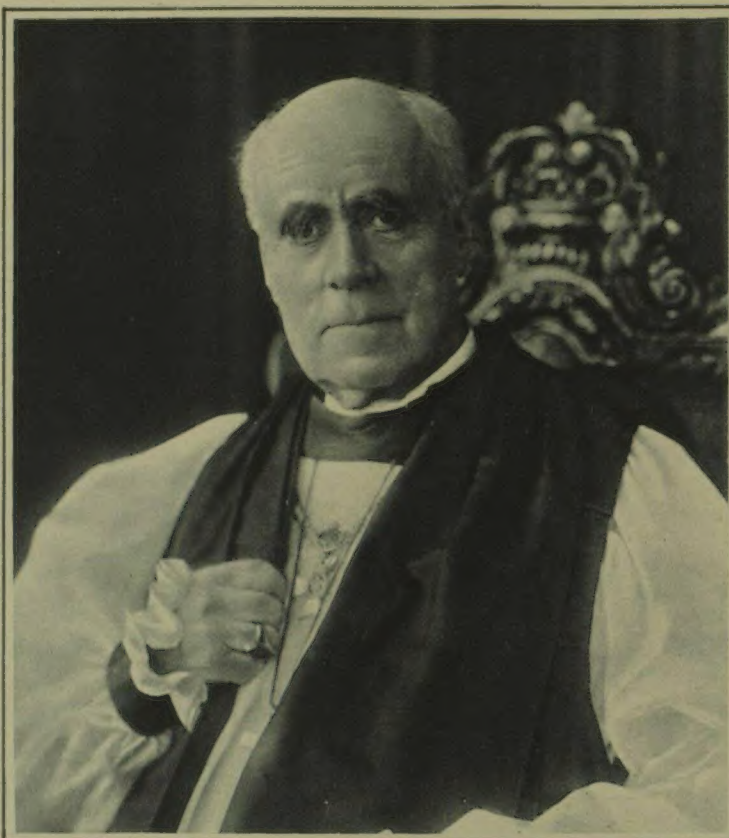
studying its origins will receive a very French impression. Both in science and art, it was found that even a universal simplification did not get rid of a fundamental division, like the three divisions in the simplest tricolour flag.

But there is a special truth in this symbol, which specially affects the intercourse of nations. It may be stated under the same figure of speech. The Belgian flag may be, as Whistler would put it, an arrangement in black and yellow and red, or the Italian a different effect produced by the introduction

loved to sing over their port the patriotic song which ran, "Three cheers for the Red, White, and Blue," would have been considerably annoyed, not to say agitated, if some polite Frenchman had bowed in acknowledgment of this compliment to the Republic and the Revolution. They would have been still more annoyed if some breezy and brotherly Anglo-Saxon from Alabama had expressed his gratification at finding that the Old Country had got wise to the go-ahead virtues of the Stars and Stripes. All the colours would, indeed, be the same. But what affects people in practice is not the tints they use, but the pictures that they make. In this sense form is much more powerful than colour.

What affects a man sharply about a foreign nation is not so much finding or not finding familiar things; it is rather not finding them in the familiar place. It is not so much that he cannot find red, white, and blue on the French or American flag, but that he always finds red where he expected blue and blue where he expected white. The actual mixture of human and ethical elements in the different countries is not so very different. The amount of good and evil is pretty much what it is everywhere in the moral balance and mortal battle of the soul of man. In that sense we may say that every nation is an arrangement in black and white. Perhaps it is rather an unkind historical allusion to say that American history has been written in black and white. And yet that historical allusion would be an excellent historical illustration. All through the eighteenth and early nineteenth centuries America and England were astonished at each other, not because either was complete or consistent, but because each had inequality when the other expected equality. The English knew that they had not got rid of a squirearchy, which many of them already wanted to get rid of; but they said to themselves with satisfaction that, if they had squires, at least they did not have slaves. The Americans admitted that they had not got rid of the slaves—many of them admitted it with

regret or shame; but they felt that, if they had slaves, at least they also had citizens. They felt that, in comparison, England had no notion even of the nature of citizens. This cross purpose can be seen in the great national figures of both nations. An advanced democrat like Jefferson still has slaves. An antiquated Tory like Johnson is yet horrified at slavery. But Jefferson could not conceive how an old philosopher like Johnson could submit to an old fool like George III. Still less could he understand the acceptance of aristocracy—as little as the other could understand the acceptance of slavery. We might almost



APPEALED TO IN A GREAT CHURCH CONTROVERSY: THE ARCHBISHOP OF CANTERBURY, WHO REPLIED TO AN OPEN LETTER FROM DR. BARNES, BISHOP OF BIRMINGHAM.

Profound differences of doctrine among leaders of the Anglican Church, especially regarding the sacrament of Holy Communion, were brought to a head recently by a remarkable scene in St. Paul's, on Sunday, October 16. Just as Dr. Barnes, Bishop of Birmingham, was about to begin his sermon (on "Man's Creation—Blind Mechanism or Divine Design?"), Canon Bullock Webster (as mentioned in our paper last week), publicly denounced him for alleged "false and heretical teaching," protested against his being invited to preach there, and called for his trial. The Canon then left the Cathedral and the Bishop delivered his sermon. Dr. Barnes later published an open letter of appeal to the Archbishop of Canterbury (Dr. Davidson) defining his own position; and the Archbishop's balanced reply appeared on October 24. The Archbishop of York (Dr. Lang) addressed a mass meeting of men on the subject at York on Sunday, the 23rd.

of white and green. But there are flags that are arrangements in the same colours, only that they are differently arranged. And this is perhaps the nearest metaphor by which we can describe a very vital and even dangerous similarity and dissimilarity. The French Republican flag is of red, white, and blue; but so, for that matter, is the Union Jack; so also is the Stars and Stripes. When Napoleon forced the English out of Toulon, when Nelson broke the French at Trafalgar, the glorious battle-flags reared against each other in that heroic combat were both tricolours of the same blended hues. When the victory of the Chesapeake raised Old Glory for a moment above the mistress of the seas, it was still a new flag but an old tricolour. And the hearty old English Tories, who



THE BISHOP OF BIRMINGHAM, AGAINST WHOM A PROTEST WAS MADE IN ST. PAUL'S: DR. BARNES.

say that in the one case there were lords and no slaves, and in the other slaves and no lords. But that sort of misunderstanding always perplexes the mutual understanding of nations. And in no case is this stronger than in the present relations of England and America. I have deliberately taken an old and familiar example, as I have taken an obvious and popular metaphor, to make clear this point about the difference between elements and the relation of elements, between colours and the arrangement of colours. And in these days, when people are talking so much about the necessity of peace and international sympathy, I suggest it as one of the problems on which there has been much talking and perhaps not quite enough thinking.



THE ARCHBISHOP OF YORK, WHO SPOKE THERE ON THE CONTROVERSY AT A MASS MEETING OF MEN.

PRINCELY ACTIVITIES: HIS ROYAL HIGHNESS AT BOURNEMOUTH AND SHEPHERDESS WALK.



AFTER HE HAD BEEN WELCOMED OFFICIALLY AT THE TOWN HALL, BOURNEMOUTH, AS AN AMBASSADOR OF EMPIRE: THE PRINCE AT THE WAR MEMORIAL, ON WHICH HE PLACED A WREATH OF LAURELS.



THE PRINCE'S VISIT TO THE CITY OF LONDON'S NEW TENEMENTS IN NORTH LONDON: HIS ROYAL HIGHNESS DURING HIS INSPECTION OF "WINDSOR HOUSE," WENLOCK ROAD, AND SHEPHERDESS WALK.



OPENING THE UNDERCLIFFE EXTENSION, PART OF A LARGE SCHEME OF CLIFF PROTECTION WORKS: THE PRINCE CUTS THE WHITE RIBBON STRETCHED ACROSS THE PROMENADE.



THE MOST SPECTACULAR OF THE PRINCE'S EIGHTEEN ENGAGEMENTS AT BOURNEMOUTH AND POOLE: THE RALLY OF SCHOOL-CHILDREN, BOY SCOUTS, GIRL GUIDES, AND MEMBERS OF THE BOYS' BRIGADE IN MEYRICK PARK.



AT THE RALLY OF 8000 CHILDREN IN MEYRICK PARK: THE PRINCE LEAVING THE DAIS BETWEEN LINES OF SMILING YOUNGSTERS.

On October 18 the Prince of Wales inspected the new buildings erected by the Corporation of London (Public Health Department) at Wenlock Road and Shepherdess Walk, in North London, as part of the scheme for re-housing people who had had to move from insanitary areas. There are 104 flats in the tenements, which form a single large building known as "Windsor House." His Royal Highness, who was greeted with cheers and be-flagged windows, planted a tree to commemorate his visit, and inspected various rooms. On the following day the Prince paid his first official visit to Bournemouth, a visit which he

described as his record day, for he spent six hours in Bournemouth and Poole, and during that time fulfilled eighteen engagements! His main object was to name a ward of the newly opened extension to the Boscombe Hospital, but he also opened the Boscombe Undercliffe Extension, attended a rally of children in Meyrick Park, stopped at the British Legion Hall at Boscombe; went to Poole; visited St. Augustine's Church, where a Toc H light burns; and so on. At the Hospital he named the new men's ward, "The Prince of Wales's Ward," and accepted violets from Miss Sarah Arter, a patient, who helped to make his first clothes.

SECURITY.

By **SIGNOR GUGLIELMO FERRERO,**

the distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

THERE has been much talk of security lately—a sure sign of anxiety. Despite all attempts at exorcism, the spectre of war haunts men's minds. Germany has been disarmed; periodical inspections control the application of the Treaty of Versailles; official reports are published from time to time; but public opinion remains anxious in all the countries bordering on Germany. Are those inspections, made in hostile or foreign countries by more or less hurried Commissions, a serious guarantee? Can we rely on the clear-sightedness of the inspectors, or must we give credence to the indiscretions and revelations published periodically in order to prove that all these controls are illusory? The general public do not know how to answer these questions.

Incorrigible pessimists go even further. They admit that Germany has executed the letter of the Treaty of Versailles; but they maintain that, despite the disarmament, she is more dangerous than ever. The precedent of 1806, according to this opinion, ought to justify the keenest apprehensions. The Reichswehr, composed of professional soldiers, is, according to them, nothing but an immense school for officers and non-commissioned officers, who could to-morrow organise a levy in mass of the whole nation. Every sports club is suspected of hiding a school of military preparation. The immense factories now turning out peace products could be converted in a few days and be made to serve the god Mars and pander to his cruel caprices.

If the disarmament has not sufficed to reassure those people on Germany's borders who might have conflicts with her to-morrow, is it likely that the agreements, protocols, and numerous pacific combinations which are being elaborated at Geneva and elsewhere will be able to do so? It would be dangerous to shut our eyes to the reality. European opinion is going through a crisis of perplexity in regard to juridical solutions of international disputes. That feeling of perplexity was acutely felt last month during the discussions of the League of Nations at Geneva. The energy with which many of the representatives protested that the League of Nations should work with greater vigour at organising peace proves that the efforts made up to the present appear to be insufficient. These perplexities lend themselves easily to the recriminations and renewed attacks of the extremists who, in 1919, wished to dismember Germany—the only means, according to them, of giving back security to all Europe. "Geneva is powerless; disarmament has availed nothing," cry all those believers in the mystic power of force. "We should have gone to the end in 1919, instead of stopping half-way: we should be tranquil to-day."

Is the problem of security insoluble? Shall we in Europe be condemned to live continually under the menace of future war? To-day, no one could give a categorical answer to these formidable questions. So many forces, both occult and visible, are working silently against one another in the bosom of old Europe that it is difficult to foresee what will happen. It may not, however, be unprofitable to try and see in what way the problem of security can be reasonably stated for one European nation; it will be easier to decide afterwards whether the question is or is not soluble.

Let us observe, in the first place, that there are two species of security in the relations between peoples and

states; one security which might be defined as *objective*, and another which might be defined as *subjective*. Objective security is that which is independent of the will of man, because it is guaranteed by circumstances which make war impossible. Thus the Argentine and the Republic of Czechoslovakia find themselves in a position of absolute objective security towards each other, because they know that their geographical positions prevent them from fighting, even if they wished to do so. In the same way, neither Italy nor France has need to consider a war which the Republic of San-Marino or the Principality of Monaco might wish to wage against one or the other. If a less exaggerated example be desired, England is quite certain that Portugal will never attack her. Crushing superiority is an objective and absolute guarantee of security for the stronger Power. It is obvious that this kind of security is impossible in the relations of Powers whose frontiers march together, and who, with their own forces alone, or with Allies, could each fight the other with a reasonable hope of success. A war between England and the United States, between Belgium and Holland, between Sweden and Norway, would be possible if one of these Powers wished to attack the other. Neither geography nor the

is a psychological impossibility, because there is no means of demonstrating that its anxiety is unjustifiable.

We see this terrible psychological phenomenon produced daily before our eyes. Why has such a radical measure as the disarmament of Germany not sufficed to tranquillise Europe? Because the peoples who fought against her are still anxious, and suspect her of nourishing hostile intentions. It is evident that the danger for the countries adjacent to Germany consists less in the arms which she may possess than in the hostile intentions which are attributed to her. Germany, even if she were armed, would cause no one anxiety if one were sure she did not mean to attack any neighbouring State. Disarmed, she will make everyone anxious so long as we are not reassured as to her real intentions. If her intentions remain hostile, it is right to fear that she might one day or other find the means of harming her neighbours, despite all the precautions taken by them.

It is for this reason that the dismemberment of Germany dreamt of by some people, even if it had been possible, would only have been one more disappointment. It is not rash to say so to-day in the face of what has happened. If Germany had been dismembered in 1919, and portioned

out even into a hundred little States, we should be just as anxious now, perhaps even more anxious than we are when faced with a disarmed and united Germany. Germany would have protested against the dismemberment in every way that she could: by conspiracies, secret societies, tumults, agitations. . . . Each explosion of popular discontent would have terrified Europe, as the precursory sign of a general insurrection of the whole nation to reconquer unity and independence. The fear might be a chimerical one, but, as such explosions have taken place very frequently in history, there would be no means of proving to anxious public opinion that there was no need to dread such an explosion on this occasion.

It seems, then, that Europe is revolving in a vicious circle. If security may be defined as a feeling of reasonable confidence in the intentions of a country's neighbours, the question would resolve itself for Europe into creating that confidence in place of the distrust and anxiety which prevail to-day.

But that confidence could only be born as a result of certain facts which would allay anxiety by proving the pacific intentions of the people who are feared. If anxiety transforms all those facts into motives for distrust and suspicion, including even those which ought to be reassuring, that confidence can never be born. . . . This conclusion would really not be a very cheerful one. Happily, the vicious circle in which we sometimes suppose Europe to be imprisoned is created by logic, and sentiments only obey syllogisms up to a certain point. Let us try to discover in what conditions we might hope to create a little confidence in this Europe that is so full of hate.

Europe has enjoyed two long periods of peace: one from 1815 to 1848, the other from 1871 to 1914. During the first of these two periods, the relations between the States of Europe depended exclusively on the Courts—that is to say, on a small number of persons grouped round the Sovereign in each State. In was easy, during those thirty-three years, for each State to be informed of the intentions of neighbouring States. It was sufficient to know the ideas and dispositions of the Sovereign and those who surrounded him. All the Courts at that time dreaded War as the elder sister of Revolution; peace and confidence were maintained together, and without great effort. That was the period when the great and small European States felt themselves most secure. They all knew exactly what the others wanted, and they knew that they wanted peace.

The situation was a little altered between 1871 and 1914. The desire for peace was no longer so universal and so

(Continued on page 778.)



A FAMOUS CHINESE GENERAL AND HIS NEW BRIDE AS READERS OF "THE ILLUSTRATED LONDON NEWS": CHIANG KAI-SHEK AND MISS MAI-LING SOONG, WITH A COPY OF OUR ISSUE OF AUGUST 13, OPEN AT THE PAGE CONTAINING HIS PORTRAIT.

General Chiang Kai-shek, who was formerly the chief commander of the Chinese Nationalist forces, and set up a Government of his own at Nanking after a break with the Hankow Communists, was understood later to have gone into retirement. Subsequently came a report that he and his second wife were on their way to America. His wife, formerly known as Miss Mai-ling Soong, is a sister of Mrs. Sun Yat-sen (widow of the founder of Chinese Nationalism), at whose house in Canton the couple met. They are here seen with a copy of "The Illustrated London News" of August 13 last, open at the front page, showing Chiang Kai-shek at the gateway of the Ming Tombs at Nanking.

proportions of their forces would place an obstacle in their way.

Why do those countries feel secure in regard to one another? Because they know that the desire to make war on them does not exist in those countries which could do so if they wished. Therefore, in adjacent countries, security can only be subjective: it is reduced to a psychological condition of confidence produced by a reasonable conviction that the neighbouring country has no evil intentions. If that confidence exists, if it is reciprocal, two peoples can live tranquilly side by side for centuries. What, however, will happen if this is not the case? Supposing that, instead of this confidence, there exists a suspicious anxiety which may or may not be justified? What will happen if, rightly or wrongly, a people fear that their neighbour is hatching hostile projects and only awaits a suitable opportunity to put them into execution?

The psychology of anxiety is well known. While always traceable, at least in normal minds, to a real danger, it often ends by creating imaginary ones. A mind which is in a state of anxiety experiences great difficulty in seeing a threatening danger as it really is; there is always an inclination to exaggerate it by adding imaginary dangers. This is seen in a time of epidemic. Collective anxieties do not differ from individual ones. If a people, rightly or wrongly, is anxious because it suspects its neighbour of cherishing hostile intentions towards it, it will interpret all the facts, even those which ought to reassure it, according to its own sense of anxiety. Security for such a people

TYPES OF RUSSIAN WOMEN TO CONFER AT THE REVOLUTION CELEBRATIONS.

REPRODUCED FROM "THE MIND AND FACE OF BOLSHEVISM." AN EXAMINATION OF CULTURAL LIFE IN SOVIET RUSSIA. BY RENÉ FÜLÖP-MILLER. TRANSLATED FROM THE GERMAN BY F. S. FLINT AND D. F. TAIT. BY COURTESY OF THE PUBLISHERS, MESSRS. G. P. PUTNAM'S SONS, LTD.



DIVINATION BY DIPPING CHIPS OF WOOD IN THE ICY NEVA: A CASE OF INDESTRUCTIBLE SUPERSTITION IN RUSSIA.

Among events arranged for the celebration, on November 6-8, of the tenth anniversary of the Russian Revolution, is a congress of peasant women from remote and backward districts, in the Kremlin at Moscow, to discuss the emancipation of women under the Soviet. This photograph, taken at Leningrad, shows women of a kindred type practising one of the old superstitions that still survive. In the interesting book (named above) from which it is taken, a similar incident is described: "Only a few versts from Moscow a scene was recently enacted characteristic of the contrast between official enlightenment and popular super-

stition. A woman found a bit of wood which possessed the peculiar property of shining at night. She immediately imagined that this chip was a sign of God—nay, God himself; so she prayed to the wood and told the other peasants about it, and soon they also worshipped the new God. . . . The Government finally sent 300 soldiers, who attacked the village with a machine-gun. . . . But the peasants armed themselves, repulsed the attack, and captured the gun. It cost the authorities a great deal of trouble before they finally got possession of this peculiar 'God'; it now adorns a glass case in a museum in North Russia."

BOLSHEVIST DRAMA AND CELEBRATION: SIREN AND FOG-HORN "MUSIC."

REPRODUCED FROM "THE MIND AND FACE OF BOLSHEVISM," AN EXAMINATION OF CULTURAL LIFE IN SOVIET RUSSIA. BY RENÉ FÜLÖP-MILLER. TRANSLATED FROM THE GERMAN BY F. S. FLINT AND D. F. TAIT. BY COURTESY OF THE PUBLISHERS, MESSRS. G. P. PUTNAM'S SONS, LTD.



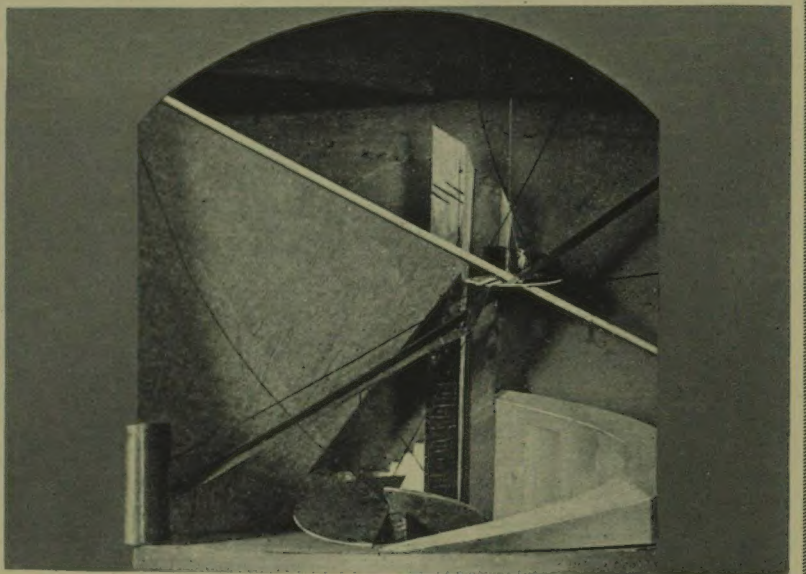
DRAMA DEGENERATED INTO PRIMITIVE CLOWNING: THE BOLSHEVIST STAGING OF A CLASSICAL PLAY BY OSTROVSKI, IN THE PROLET CULT THEATRE, WHERE, UNDER EISENSTEIN, THE MOST RADICAL TENDENCIES RUN RIOT.



A PLAYHOUSE OF THE MOST "EXTREME LEFT": THE PROJECTION THEATRE, WHERE THE PERFORMANCE IS ENTIRELY GYMNASTIC AND CONSISTS OF THREE HOURS' ACROBATICS WITH EXTRAORDINARY CONTORTIONS.



"GREAT DESPOT OF DIN!" THE CONDUCTOR OF A "CONCERT" OF FACTORY SIRENS, FOG-HORNS, AND STEAM WHISTLES, STANDING ON THE ROOF OF THE TALLEST HOUSE AND CONTROLLING HIS "ORCHESTRA" WITH FLAGS.



A MODEL FOR "ANY HEROIC" REVOLUTIONARY PLAY IN MAYERHOLD'S THEATRE: A "VORTICIST" STAGE EFFECT FOR PRODUCTIONS IN WHICH MOTORS RUSH ABOUT AMID RED FLAGS AND A CRESCENDO OF FIRING.



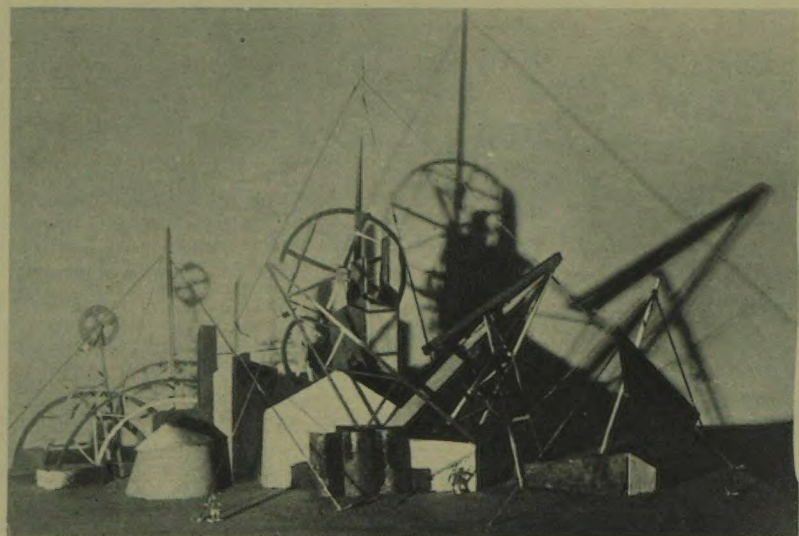
A "CONCERT" OF FACTORY SIRENS AND STEAM WHISTLES: A FORM OF ENTERTAINMENT FIRST GIVEN AT BAKU IN 1922, WITH AN "ORCHESTRA" INCLUDING FOG-HORNS OF THE CASPIAN FLEET AND MACHINE-GUNS.

During ten years of revolutionary régime in Russia, shortly to be celebrated, strange developments have occurred in the arts. The author of "The Mind and Face of Bolshevism" says: "The violent disintegration of the stage was carried farther in Forregger's workshop. . . . There are also people to whom Forregger himself seems behind the times. Such is Eisenstein, the director of the 'Proletcult Company.' A performance of Ostrovski's 'By Being Hurt You Become Clever' shows us that Eisenstein goes to work in a much more radical fashion than any of his rivals. Of Ostrovski's classical text scarcely anything has been retained except the name of the hero and that of the author. The actors move over

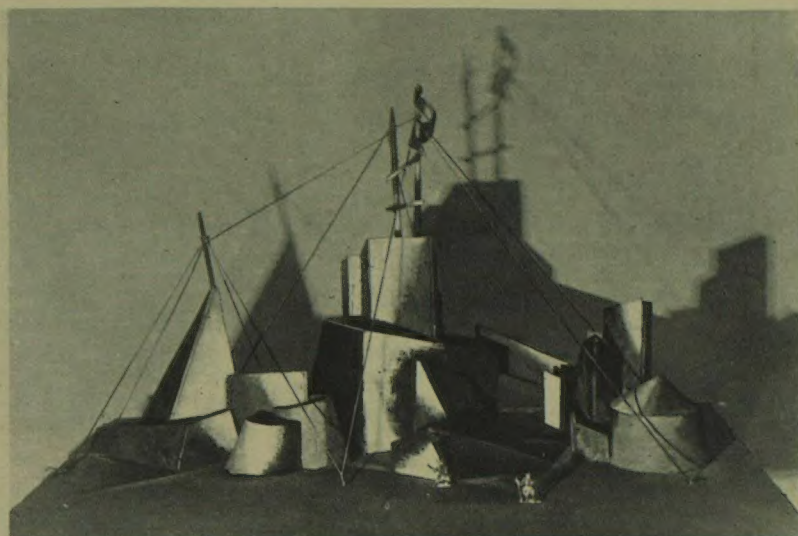
the auditorium dancing on wires; an actress is raised to the roof by means of a rope. . . . In the most up-to-date 'Left' playhouse, the 'Projection Theatre,' there is no stage at all. The performance takes place in the middle of the hall, and the 'piece' is nothing but a three hours' display of gymnastics, allied with extraordinary physical distortions." Still more weird and wonderful is revolutionary "music," with "concerts" of mechanical noises. "The first performance on a large scale took place in Baku on November 7, 1922. The foghorns of the whole Caspian Fleet, all the factory sirens, two batteries of artillery, several infantry regiments, a machine-gun section, and hydroplanes, took part in this performance."

RUSSIAN DRAMA IN THE TENTH YEAR OF REVOLUTION: BIZARRE DÉCOR.

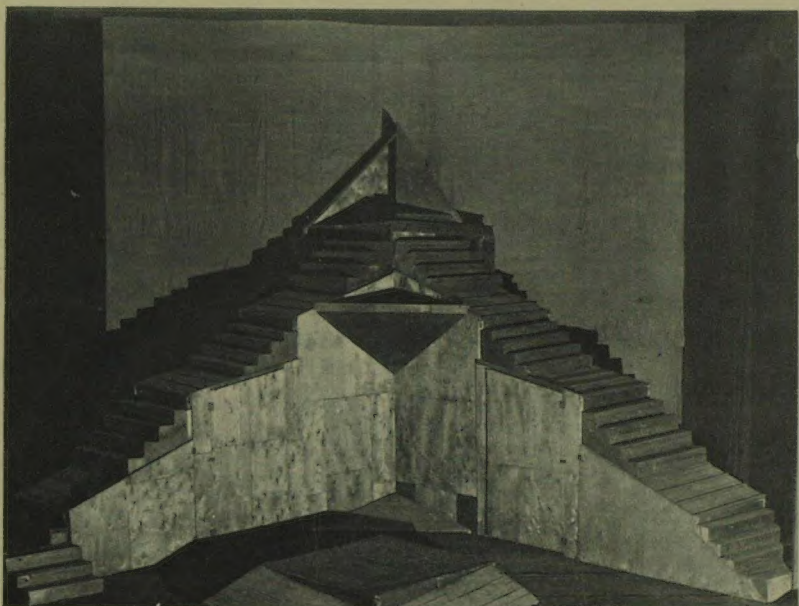
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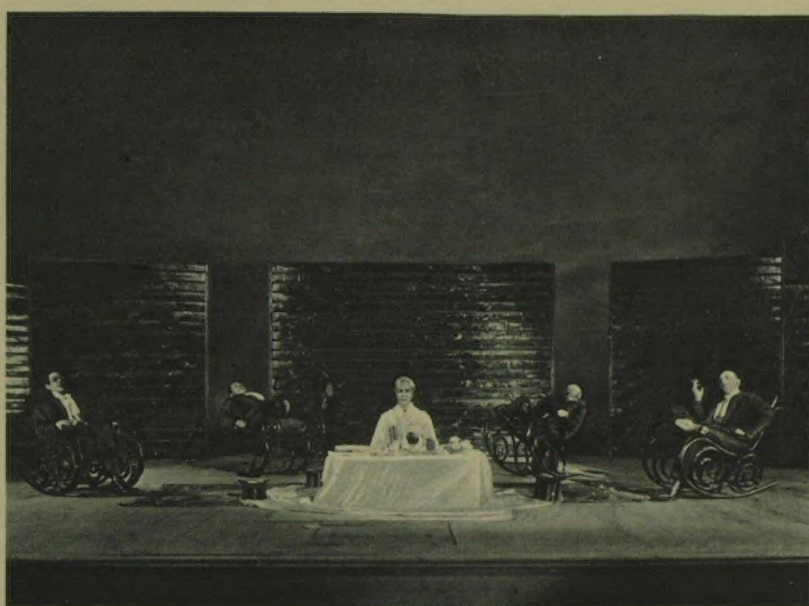
BIZARRE STRUCTURES AROUND WHICH HUNDREDS OF PERFORMERS SURGE TO AND FRO IN CRUDE REPRESENTATIONS OF POLITICAL MOVEMENTS: A MODEL FOR A GREAT MASS FESTIVAL ON THE KHODINSKI FIELD.



A MODEL FOR THE REVOLUTION FESTIVAL, "BATTLE AND VICTORY," ON THE KHODINSKI FIELD: REMARKABLE "DÉCOR" FOR A GREAT BOLSHEVIST PAGEANT REPRESENTING POLITICAL ALLEGORIES.



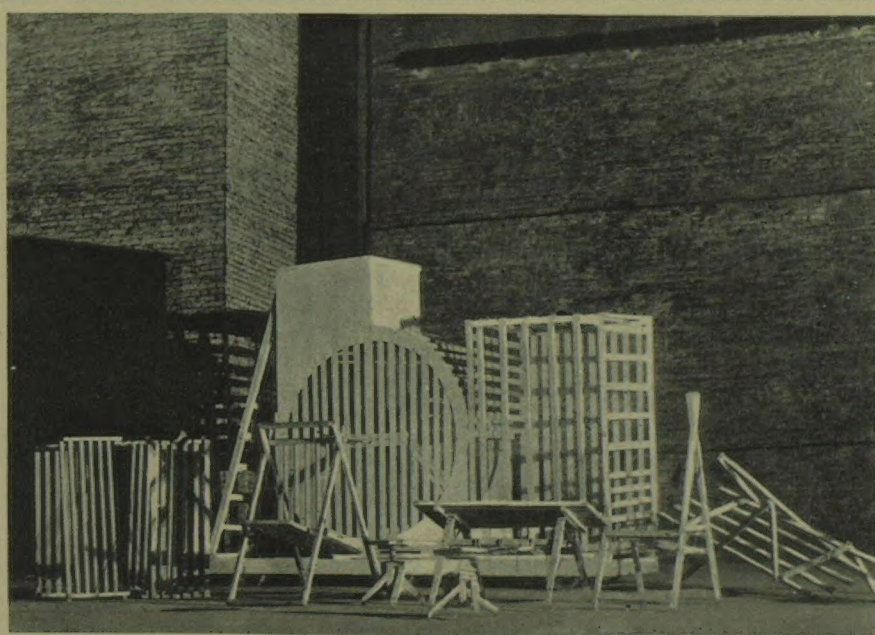
"SCENERY" FOR THE RUSSIAN PROPAGANDIST DRAMA OMITTING "ALL SENTIMENTAL OR EMOTIONAL FORMS WITH BOURGEOIS ASSOCIATIONS": A STAGE SET FROM MAYERHOLD'S THEATRE.



"THE INTERNAL RHYTHM OF THE ACTION" EXPRESSED BY ROCKING-CHAIRS AND THREE BAYS IN A BARE WALL THAT ARE PUSHED TO AND FRO INCESSANTLY: A SCENE IN THE MAYERHOLD THEATRE.



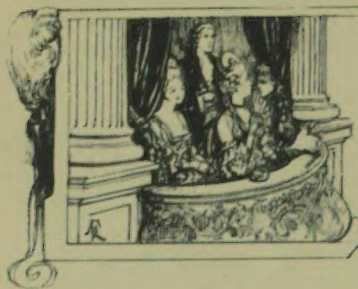
WITH SYMBOLS AND PORTRAITS REPRESENTING "CAPITALIST DOMINATION" HUNG UPSIDE DOWN AND CROSSED OUT, TO INDICATE THAT BOLSHEVISM ALONE IS RATIONAL: A STAGE SCENE FROM THE MAYERHOLD THEATRE.



TYPICAL PROPERTIES OF THE "CONSTRUCTIVIST" STAGE IN THE MAYERHOLD THEATRE: A SETTING FOR THE DEATH OF TARELKIN—"RATIONAL" WOODEN STRUCTURES IN PLACE OF CONVENTIONAL DECORATIVE EFFECTS.

In view of the tenth anniversary of the Russian Revolution, to be celebrated on Nov. 6-8, and recent Soviet trials of people accused of being "British spies," special interest attaches just now to that remarkable new book, "The Mind and Face of Bolshevism," from which these illustrations (and those on the preceding page) are taken. The whole work deserves careful study as a revelation of the peculiar mentality of the forces now governing Russia. These photographs illustrate one phase of the Bolshevik mind—which spreads subversive ideas through drama and pageantry, as in certain scenes arranged for the Moscow celebrations. "The real 'revolutionary' theatre (we read) is exclusively and entirely the work of Mayerhold. . . .

He, one of the few in Soviet Russia whose artistic talent and productive power are unquestionable, created a quite new revolutionary style in place of the realistic theatre. At first, he adopted a sort of symbolism, and finally arrived at the 'bio-mechanical' stage technique. . . . The Revolution turned this theatre into the artistic 'headquarters of Communist propaganda.' . . . Mayerhold's theatre thus tries exclusively to communicate to the masses the revolutionary watchwords and ideologies which correspond to political tendencies. . . . There is no doubt that this playhouse is to-day one of the chief auxiliary methods of Communist recruitment, and is regarded in influential circles in Soviet Russia as an important force."



The World of the Kinema.

By MICHAEL ORME.



"FIRE!" THE NEW FILM AT THE TIVOLI.

ONCE again the white horses win the race, though this time the gallant, if somewhat elderly, steeds draw a fire-engine of obsolete pattern, and are pitted against a high-powered fire-motor. Yet they win! That much is left of the late and generally lamented "Ben-Hur," whose obstinate success would have continued to fill the Tivoli *ad infinitum*, had not the general release put an end to the film's career in its exclusive West-End home. In its place, a Metro-Goldwyn-Mayer production holds the screen. I find myself wondering whether the race with its popular win, which forms one of the "high-spots"—it is difficult to avoid the American vernacular in dealing with films!—of "Fire" has had something to do with the choice of this film as a successor to the adventures of the intrepid Jewish prince. Frankly, there is a big drop from the fine melodrama of "Ben-Hur" to the artificial sentimentalism of "Fire" and the ponderous sensationalism of its climax. Nor, in saying this, do I judge it from any high-brow point of view. My honest enjoyment of "Ben-Hur's" thrills exonerates me from such an indictment. "Fire" deals with a big subject and, withal, an apt one. With so many war-pictures shown and still in the making, so many tributes paid in the form of film-drama to the heroism of our soldiers and sailors, it is perfectly right and fitting that "the armies of peace" should have their epic too. In the opening scenes, with their military flavour, showing the companies of "fire-fighters" marching to the strains of their band along the thoroughfares of New York, it seemed as if the producer, William Nigh, was out to make the most of the material at his hand. Though an attempt at impressionism, conveyed by the superimposition of big men marching over smaller men, seemed somewhat meaningless—merely done for the sake of doing it!—one still looked forward to the further development of a worthy theme.

Certainly one was not prepared for the trivial and unconvincing love-story that occupies most of the footage before the climax is reached. The philandering of a wicked millionaire's daughter and a humble fireman has so little imagination about it that we are even forced to make the heroine's acquaintance in swimming-kit, disporting herself for no reason on earth in our old friend, the smart set's bathing-pool. Although one concedes a great deal to a story that is obviously framed as a basis for spectacular or sensational scenes, there must at

Mr. Nigh throws his realism at us with both hands. His fires, carefully painted pink whilst all the rest remains black and white—what a mistake!—roar mightily across carefully prepared floors at a rate that renders rescue out of the question. Ceilings and walls crash right and left; in spite of which an energetic infant attains to the rocking roof, so that our hero may do a sensational climb to her rescue and dive with her to the waiting blanket below—a real thrill, as seen from above, this dive.



QUEEN VICTORIA PRESENTING THE FIRST V.C. TO A CRIMEAN HERO—LIEUTENANT LUCAS, R.N.—IN 1856: A STRIKING SCENE FROM A NEW BRITISH FILM, "FOR VALOUR," REPRESENTING THE HISTORY OF THE VICTORIA CROSS.

"For Valour" is the title of a new British film, produced by Mr. G. B. Samuelson, portraying the history of the Victoria Cross. The first scenes reproduce the Investiture held in Hyde Park in June 1856, when Queen Victoria personally presented the new decoration to heroes of the Crimean War. The film of this historic occasion was made at Raynes Park, and Life Guards, with a Guards' band, took part in the picturesque ceremony.

But in all this riot of realism one thing is lacking; one quality, without which realism misses its mark—imagination. That is where it falls far short of its predecessor. There, in the famous chariot-race, realism seemed to have reached its zenith. Yet, with calmer contemplation, one became aware that the producer's imagination had moulded and controlled that realism. The sense of speed, of rivalry and danger, was suggested by imaginative touches, angles of vision, unusual vistas. In "Fire," realism alone is aimed at, and, excepting for one or two fine moments, this realism is so bald, so unmasked, that it defeats its own ends. We are aware of it; aware, too, of its limitations, instead of being carried by the power of suggestion beyond the stage of criticism. The art of preparation is as great a study for the screen as for the stage. Mr. Nigh is apparently not a student of it, or, at any rate, not an advocate, as far as one can judge. He is determined to give us the whole thing, and to give it wholesale—flames, toppling masonry, great jets of water, and as much of everything as possible. Yet his one great moment comes in a comparatively simple episode—the ordering out of the asbestos-squad. When this single file of men, clad in fire-resisting gear that turns them outwardly into some-

thing inhuman, a company of kindly Robots, threads its way right through the heart of the flames, the imagination of the spectator is kindled. The terror of those scorching tongues licking the very garments of their seeming victims, and yet defeated by human ingenuity—here is a thrill indeed! Had the whole film been kept on this level, "Fire" might have been accounted momentous.

"MOVIETONES."

The silent drama of the future is to find its tongue. That seems a foregone conclusion. Sound-photography is developing so rapidly that the defects which are still apparent must be considered as obstacles easily removed. However much we may deplore this *rapprochement* between the drama of the theatre and that of the screen—personally, I deplore it whole-heartedly—a programme such as the Western Electric Company puts before us under the title of "Movietones," at the New Gallery, does, very literally, "speak for itself." The talking film is here, and the time has arrived to pass from amazement at a marvellous invention to criticism of the matter for which it is used. Certain items of the programme are so immensely superior to others that the choice of subject and the treatment have to be carefully considered. Raquel Meller, the Spanish *diseuse*, whose arresting personality is well known, and who, on the stage, can create any atmosphere she desires, seems dead, a shadow—the figure on the screen divorced entirely from the sound of her voice. Yet Gertrude Lawrence holds us from the screen as she does in the theatre. Again, in the short address delivered by the Earl of Birkenhead, the familiar voice comes from anywhere but from the gently-moving lips. Yet, in the case of a Russian singer, Nina Tarasova, the illusion is almost complete. The high, sweet notes of De Groot's eloquent fiddle captivate, whilst Mr. Ben Bernie's jazz orchestra is robbed of all personality. Clearly, then, even when the sound is made to pass through the screen from the actual position of the singer, speaker, or instrument, as I am assured it will be shortly, a distinct method of speech and a special type of sound will be needed. Nina Tarasova and Gertrude Lawrence use their lips with great precision, framing each word in clear-cut movement. The crystal notes of

the violin cut through the air with far greater precision than the combined notes of an orchestra. Thus precision, incisiveness, would seem to preserve personality, and will have to be deliberately cultivated for the purposes of the talking film. The orchestral accompaniment which is allied to that charming film at the New Gallery, "Seventh Heaven," is an asset, since it will supply the right music for that particular screen-play wherever it goes. But it is not nearly so good as the New Gallery's own orchestra. It lacks the vitality, the individual warmth, that each player brings to each new rendering of the same score. It is in that fluctuating magnetism that the



"FIRE!"—A REMARKABLE FILM AT THE TIVOLI: THE FIRST ALARM AMONG THE CHILDREN IN A DORMITORY OF A NEW ORPHANAGE, DEFECTIVELY BUILT BY A DISHONEST CONTRACTOR.

least be some sort of "punch," some interest or humour, to hold our attention between the *scènes à faire*. Beyond a sincere performance by Miss Bessner of a loving and anxious mother, whose three sons are in the fire-brigade, there is nothing to compensate us for our patience in waiting for the great thrill. And when the great thrill comes, in the shape of the fire at the jerry-built orphanage—which, thanks to the unscrupulous methods of the wicked millionaire, goes down like a pack of cards—

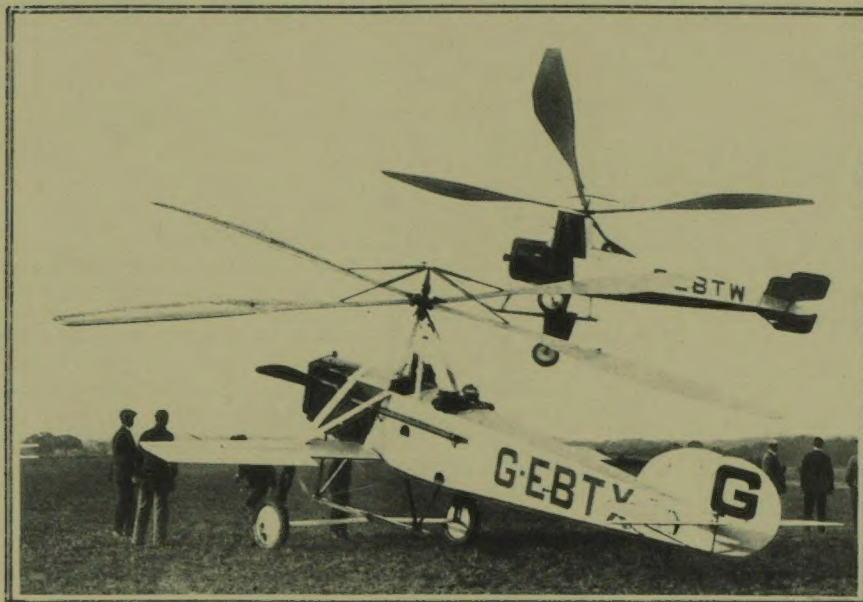


A THRILLING RESCUE SCENE IN "FIRE!" THE NEW FILM AT THE TIVOLI: FIREMEN CARRYING CHILDREN THROUGH THE FLAMES IN A DORMITORY OF THE BURNING ORPHANAGE.

The new American film, "Fire!"—a Metro-Goldwyn-Mayer production—recently succeeded the long run of "Ben-Hur" at the Tivoli, and the two are compared in the article on this page. "Fire" contains thrilling rescue scenes at an American orphanage, and with the spectacular side is mingled a love affair between a young fireman and the daughter of a millionaire "philanthropist," who built the orphanage, and is entangled with a rascally contractor.

stage will find its defence and its triumph over sound-photography. Complete as its illusion may become, I still maintain that the real art of the screen will reach greater heights without its assistance.

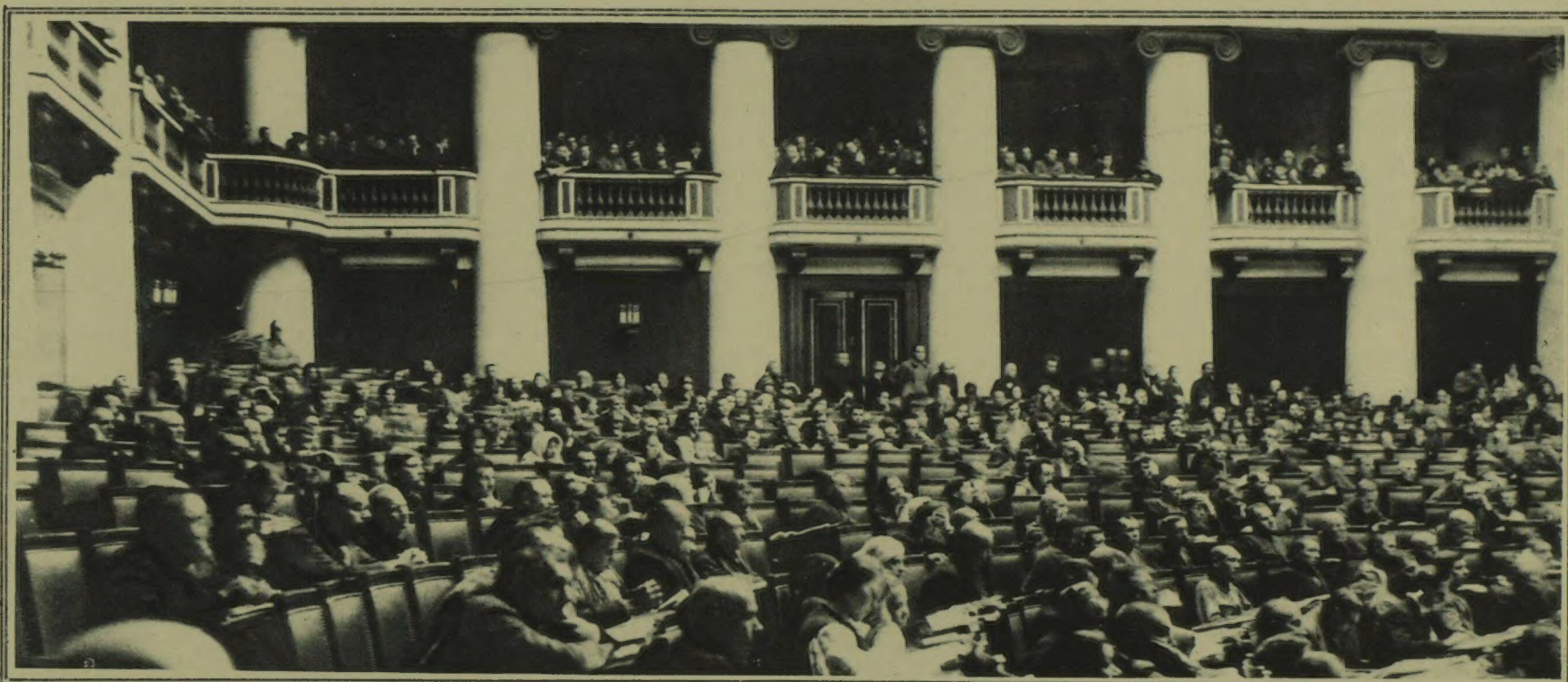
HAPPENINGS NEAR AND FAR: SOME NOTABLE EVENTS AND OCCASIONS.



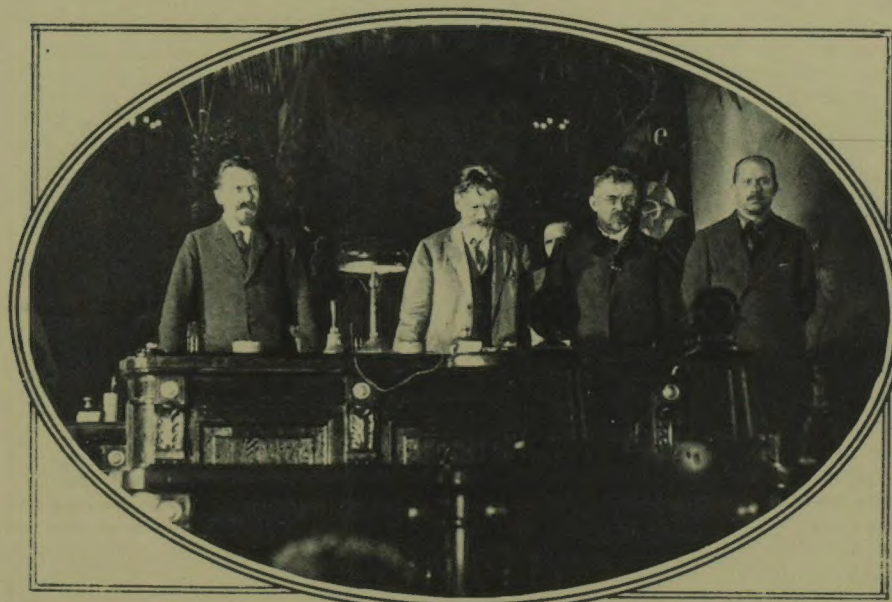
A NEW TYPE OF AUTO-GIRO (OR "WINDMILL" PLANE) WITH WHICH THE FIRST CROSS-COUNTRY FLIGHT (50 MILES) WAS RECENTLY MADE: ONE MACHINE HOVERING OVER ANOTHER ON THE GROUND, DURING THE AIR MINISTRY TESTS AT HAMBLE.



JAPAN'S ONLY DIRIGIBLE RECENTLY LOST IN A GALE DURING NAVAL MANOEUVRES, BEING BLOWN OUT TO SEA AFTER DESCENDING ON AN ISLAND: THE SEMI-RIGID AIRSHIP "N3" IN HER SHED BEFORE THE DISASTER.



THE TENTH ANNIVERSARY OF THE BOLSHEVIST REVOLUTION IN RUSSIA: A SESSION OF THE ALL-UNION SOVIET EXECUTIVE COMMITTEE HELD RECENTLY IN THE URITSKY (FORMERLY THE TAURIDE) PALACE, AT LENINGRAD, AND DEVOTED TO A REVIEW OF EVENTS DURING THE DECADE, AND A DISCUSSION OF THE COUNTRY'S FUTURE.



ON THE PLATFORM AT THE ALL-UNION SOVIET EXECUTIVE MEETING IN LENINGRAD: (L. TO R.) MM. YENOUKIDZE, RYKOFF, PIETROVSKY, AND TSCHERVIKOFF.

Señor Juan de la Cierva, the Spanish inventor of helicopters, recently made the first cross-country flight (fifty miles) in a new type of Auto-giro, or rotating "windmill" plane. He started from Hamble, on Southampton Water, with a passenger, and flew to Worthy Down, near Winchester, where he left the passenger and went on to Farnborough. The two Auto-giros shown in our photograph have been built from his designs. It was stated that he is also planning a ten-passenger Auto-giro, in which the Air Ministry is interested, and that he intends to make a flight with Sir Sefton Brancker as passenger and to land on the Horse Guards Parade.—The Japanese semi-rigid airship "N3," recently



INSCRIBED WITH THE SOVIET HAMMER AND SICKLE AND HUNG WITH PLACARDS OF REVOLUTION CELEBRATIONS: THE URITSKY (TAURIDE) PALACE IN LENINGRAD.

purchased from Italy, was lost in a gale on October 23, after taking part in naval manoeuvres near Yokosuka. The airship descended on Kamitsu Island, where the crew of seven jumped to the ground safely, except one petty officer, who was injured by falling on rocks. The dirigible was fastened to improvised moorings, but was torn away by the gale and drifted out to sea, where she blew up and disappeared.—In connection with the celebrations in Russia of the tenth anniversary of the Revolution, a meeting of the All-Union Soviet Executive Committee was recently held in Leningrad. Among the speakers were M. Kuibishev, head of the Economic Council, and M. Lunacharsky, Commissar of Education.

The Unknown—of the Present and the Past.

"JUNGLE PATHS AND INCA RUINS." By WILLIAM MONTGOMERY McGOVERN.*

HAVING taken a moiety of the tourists' "six weeks' dose of the Romance of the Amazon"—and enjoyed it—Dr. William Montgomery McGovern left behind him Manaos, "The Jewel Lost in the Wilderness," the capital of the fabled El Dorado, its flamboyant neo-Georgianism, its street-cleaning, scavenging vultures, its outskirts of primeval jungle, and steamed up the Rio Negro to Santa Isabel, the frontier of the Pioneer Country. Then a little launch chugg-chugged him forward from the exploited to the unexplored, tow-ropes supplementing engines, until canoes had to be chartered, canoes so low in the water that a sneeze might upset them! After that it was a question of paddling from settlement to settlement, ignoring warnings of danger, making friends with Indian tribe after Indian tribe, smoking the "pipe of peace" in the shape of three-foot cigars, and sleeping in the natives' communal houses. A trifle embarrassing at first, these *malokas*. The traveller describes one that is typical of the majority. "As we entered, the noble chief beat a hasty retreat in order to don a pair of trousers which he wore only when the Padre was around. When this was accomplished, and he was thus in Court attire, he appeared, smiling, before us, and showed us over the *maloka*. . . . Amongst most of the tribes south of the main stream it is the custom for each family to have a house to itself, but in the north-west . . . the whole of each clan, or sub-tribe, which usually numbers well over a hundred persons, is housed in a single rectangular edifice. This edifice consists of but one room—but what a huge room it is. The *maloka* in Tarakua, by no means one of the largest, was 95 feet long, 62 feet broad, and its highest point 87 feet high, although at its outermost point the sloping roof was scarcely three feet above the ground.

"The whole middle part of the great house was a sort of public reception-room, reserved for dances and other festivities. I wondered where the individual family life came in, or whether the Indians, in common with some of our ultra-moderns, had given this up. But as we peered further into the gloom,—and it is always gloomy in a *maloka*—we could see that, along each of the two sides of the great house were rows of fires, family hearth fires, one for each married couple. . . . Each family had then a well-defined compartment, or shall we call it an apartment, of its own. . . . There was, to be sure, a certain airiness about these compartments. On one side they were bounded by the outer wall, and on top by the roof, but there was nothing more than a narrow bar between the various suites. In the *maloka* everyone was called upon to lead a 'Public Life.' One could see (as far as the dusk permitted) and hear from one end of the *maloka* to the other."

In such surroundings, as well as in the open, Dr. McGovern attended feasts, and dances general and private and "Come, little sister"; heard the signal drum sounded, with the whole closed building acting as resonator; was initiated by the Waikano and thrilled to the eerie notes of the sacred bark trumpets that may not be seen by women; gained many another experience and much knowledge; and, incidentally, was interested in a prey of vampire bats. "The bats, it seemed, almost invariably made for the toes, though they would occasionally alight on the fleshy part of the nose. If the nose and the toes were protected, a man was supposed to be immune from attack, even though the rest of his body were uncovered. . . . The wounds . . . consisted of four narrow but deep holes where the bat had driven his fangs into the flesh. Considering the depth of the wounds, it seemed almost impossible to believe that they had been made without awaking the victim. Bats are not believed to possess any saliva which could act as a local anæsthetic; and yet it is a fact that they can insert their long teeth and suck out the blood of their victims without awakening them. Not a single case is known in which a sleeper has awakened while the vampires were at their work. It is also very curious that the bats never attack a person who is awake, however silent and motionless he may be."

Strange enough, in all conscience; but with oddity discounted by much else. Who shall wonder at even vampire bats in a country in which the *piranha*, "the cannibal of the waters," will bite off a man's toe or his finger; the medicine man is a jaguar; extract of toucan-eye improves the sight; and food is apt to include the *paca*, distant cousin of the rat ("delicious"), monkeys ("some species particularly tasty"), roasted ants ("they reminded me very strongly of crisp bacon"), river frogs ("very excellent eating"), boiled caterpillar skins ("rubber bands"); with, of course, the inevitable *mandioca*, "not altogether unlike a long, fibrous potato" and in its natural state—



SACRED TRUMPETS THAT NO WOMAN MAY SEE ON PAIN OF DEATH. BARK INSTRUMENTS PLAYED DURING THE INITIATION OF DR. MCGOVERN INTO WAIKANO MYSTERIES.

"They were . . . trumpets, with a mouthpiece made of hollowed-out *pashiuba* palm, and lengthened by rolls of bark. . . . Each of the instruments had a special secret name which might never be publicly spoken. Each represented, and was supposed to embody, a special spirit of the jungle possessed of peculiar powers. . . . Kandi came to me again and again, and implored me to say nothing to the women about what I had seen, and, above all, not to reveal the secret names of the trumpets which I had been taught, for if, even by accident, a woman were to see the festival or any of the instruments, or even to hear the name of the instruments, she must die. . . . The unfortunate woman is supposed to die automatically, that is, to be killed by the forest spirits, but I have a strong suspicion that, if the spirit declines the task, the lady is given some secret slow-working poison by the medicine man."

Illustrations Reproduced from "Jungle Paths and Inca Ruins," by Courtesy of the Publishers, Messrs. Hutchinson and Co.



THE INVENTION OF A SOUTH AMERICAN INDIAN: "A COMBINATION BABY-CHAIR, CARRIAGE, AND CRADLE."

Of this, Dr. McGovern writes: "A small wooden hoop, through which sagged two bast bands, was suspended by a cord from one of the beams. It came within a few inches from the floor. A baby was then inserted inside the hoop, the bands acting as a sort of chair. The infant could just reach the ground with his feet, so that he could either sit or walk as he pleased. If he walked, he could not fall, as the hoop supported him, nor could he walk far, for after going a certain distance, his feet could no longer reach the ground, and he automatically swung back."

before the women have treated it—"a most deadly poison containing a large quantity of cyanic acid." These things, to say nothing of the ways of wizards akin to that practitioner who was so shocked at the refusal of the chief's aunt to die immediately after he had given her up and placed her canoe coffin by her hammock that he begged the white visitor to poison her; and nothing of the rare cannibalism which is said to be "really due to a desire for salt, as human flesh contains a larger proportion of saline material than that of most animals," and embodies a curious form. "The bodies of certain chiefs and medicine men," records Dr. McGovern, "are buried in the usual way for fifteen to twenty years, by which time the flesh, of course, is entirely decomposed. The bones are then dug up, ground into powder, and on special occasions added to the *kashiri*, or native beer, which is then ceremoniously drunk by the assembled tribesmen. The local chief, who told me of this custom, dragged out a calabash, or gourd, filled with a grey-looking powder. This, he assured me, was bone dust which had been prepared for the next occasion."

As to the Indians, Dr. McGovern established contact with all sorts and conditions—the dressed, the half-dressed, the ornamented, and the nude: Tarianos, copper-red, long-faced, hook-nosed, nobles and commoners well defined; painted "Wood-peckers"; Waikanos; Desanos, living apart; "Armadillos," so called from their supposed ancestor; "Mosquitos"; the naked Tsónoas, whose women wore nothing but garters beautifully woven; equally unadorned Palenoas; "Bees" and "Wasps"; Blowpipe Indians, and the rest; most notably, it need hardly be said, the sinfully proud Tukanos, "descendants of the Tukan bird," and those despised slaves the Pogsas, "The Wild Men of the Forest," of whom it is written: "To me it seemed fairly clear that these Pogsa are the remnant of the original inhabitants of the Amazon—and probably of South America. . . . Is the insuperable barrier between the Pogsa and the other Indians due entirely to cultural differences, or can it be traced back to racial differences? It is almost beyond dispute that the ordinary South American Indian is of Asiatic origin, that he is a distant cousin of the Mongols. But what of the Pogsa?"

That is one of problems almost innumerable provided by the Amazon Basin—"The Unknown of the Present." Others constantly confronted the traveller: the beginnings of habits and customs, of legends and beliefs, of tribal distinctions and inter-tribal weddings; the marvels of giant rivers and sinuous streams, the jungle, and the clearings fertilised by fire; the wonders of workmanship; the "ceremonial pandemonium" of official greeting and the silent speeding of the parting guest; the mighty hunting with poisoned arrow and deadlier dart. All such things Dr. McGovern considered, and, considering, he questioned and noted, mapped and collected; bartering beads, knives, mirrors, scissors, cloths, scent, fish-hooks, mouth-organs, and other covetable goods for specimens and speech. To the success of his methods—doctoring, diplomacy, determination, and way-paying—his book bears eloquent witness. He journeyed and worked from the time the sun left its *maloka* by the front door until it crept in through the back, and even when the moon was waxing and waning—"alternately lean and stout because of his habit of alternately fasting and feasting"—and his labour was most decidedly not in vain. "Jungle Paths and Inca Ruins" gives full proof of that.

It must be added, also, that we have touched upon but one of its sections. That devoted to the Unknown of the Past—represented by the tablelands of the Andes which rise to the west of the Amazon Basin and boast many unexplored remains of the Inca and Pre-Inca civilisations—is as engrossing, though shorter. The most interesting phase, perhaps, was when the explorer joined a commission appointed by the University of San Marco to carry out researches in the peninsula of Paracas.

Mummies were unearthed near "the remains of a city of splendour," on a site dubbed Cabeza Larga—mummies whose inner wrappings were charred! "They could not have been subjected to a subsequent accidental fire, because the outer layers of cloth showed no trace of fire or carbonisation, but as one worked inwards the vestments gradually became brown, and then black, and were finally a huge tissue of ashes, but ashes so perfectly preserved that even the fabric and the design on the cloths remained perfectly intact. More wonderful still, the bodies themselves were not burned, and the bones showed no sign of carbonisation. . . . In my own opinion, this fact can only be accounted for by supposing that the ancient Peruvians smeared the bodies of their dead with some kind of preservative, perhaps some weak solution of nitric acid, which gradually burned out all of the surrounding textiles."

And on the top of another hill, Cerro Colorado, rods thrust down disclosed shafts lined with rough-cut porphyry and leading to a cavern filled with seated mummies.

But, enough! Here, on an appropriate note of mystery unravelled, we must stop. Appetite should have been whetted. The feast is Lucullan. E. H. G.

* "Jungle Paths and Inca Ruins: The Record of an Expedition," By William Montgomery McGovern, D.Phil. (Oxon), F.R.G.S., etc., Assistant Curator of South American Ethnology, Field Museum of Natural History; One Time Lecturer at the School of Oriental Studies, University of London. With Twenty-four Illustrations and a Folding Map. (Hutchinson and Co.; 21s.net.)

THE ROME SCHOLARSHIPS.

WINNING DESIGNS AND THOSE OF OTHER FINALISTS.



AWARDED THE 1927 ROME SCHOLARSHIP FOR SCULPTURE: MR. HAROLD W. PARKER'S DESIGN FOR FIGURES ON A PYLON AT AN AERODROME.



GIVING EXPRESSION TO WOMAN'S SHARE IN AVIATION: MR. ERNEST WEBB'S DESIGN FOR SCULPTURE TO SURMOUNT AN AERODROME PYLON.

AS in former years, we illustrate the winning designs and the work of several finalists in the annual competition for the Rome Scholarships in sculpture and decorative painting. These scholarships are of the value of £250 a year, and are ordinarily tenable for two years at the British School at Rome. The age limits (as on July 1, 1928) were twenty-seven for painting candidates, and thirty for sculpture candidates, it being left to the discretion of the faculties to admit older candidates who had spent in war service the number of years by which their age exceeded the limit. Mr. Harold W. Parker, the winner in the sculpture competition, received his training at the St. Martin's School of Art, the Central School of Arts and Crafts,

[Continued opposite.



AWARDED THE 1927 ROME SCHOLARSHIP FOR DECORATIVE PAINTING: MR. REGINALD C. BRILL'S DESIGN FOR "THE EXPULSION FROM EDEN," INCLUDING AN ANGEL SHOULDERING A RIFLE.



MR. NORMAN DAWSON'S PAINTING FOR "THE EXPULSION FROM EDEN": A SCENE WITH A BUILDING OF MODERN ASPECT, SHOWING THE TREE OF KNOWLEDGE VISIBLE THROUGH THE DOOR.



A SYMBOLIC CONCEPTION OF "THE EXPULSION FROM EDEN," WITH MODERN FIGURES REPRESENTING SCENES OF LABOUR INVOLVED IN ADAM'S FALL. A DESIGN BY MR. ARCHIBALD R. GRIFFITHS.

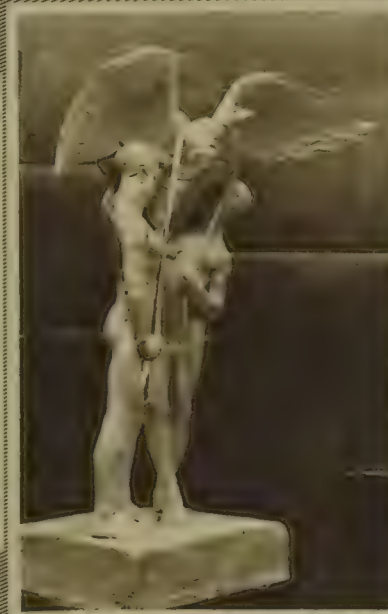


MORE IN THE TRADITIONAL STYLE, AND EXPRESSING WELL AN AIR OF DEJECTION IN THE ATTITUDE OF ADAM AND EVE: "THE EXPULSION FROM EDEN," BY MR. BERNARD WILLIS.

SCULPTURE AND DECORATIVE PAINTING. AN AERODROME PYLON, AND "THE EXPULSION FROM EDEN."



AN IMAGINATIVE GROUP OF STATUARY FOR THE ENTRANCE PYLON OF AN AERODROME: THE SCULPTURE SUBMITTED BY MR. ARCHIBALD B. INGRAM.



HIGHLY COMMENDED IN THE COMPETITION FOR THE 1927 ROME SCHOLARSHIP IN SCULPTURE: MR. H. D. GILBERT'S DESIGN FOR AN AERODROME PYLON.

[Continued.]

and the Royal College of Art. Mr. Reginald C. Brill, who was awarded the scholarship for decorative painting, was trained at the St. Martin's School and the Slade School. Of the other finalists in sculpture, Mr. H. D. Gilbert, whose work was highly commended, learnt his art at the Royal Academy Schools; Mr. Ernest Webb, at the Northampton School of Art and the Royal Academy Schools; Mr. A. B. Ingram at the Nottingham School and the Royal College of Art. In decorative painting, Mr. Bernard Willis studied at the West Bromwich School of Art and the Royal College; Mr. Norman Dawson at the Royal College; and Mr. A. R. Griffiths at the Swansea School of Art and the Royal College.

THE WORLD OF SCIENCE.

THE INTERNATIONAL BIRD-PROTECTION CONFERENCE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

FOR many years the preservation of our native birds has been a matter for grave anxiety. Some have been inspired mainly by æsthetic motives, others by the aspects presented from the standpoint of economic zoology, and others, yet again, from the purely scientific standpoint, and the contention that we are the trustees for posterity and have no right to despoil the world to minister to our own particular whims or for the purpose of financial gain. But the hand of the destroyer is hard to hold. The very serious diminution in the numbers of certain of our migratory birds, such as the ducks, geese, and swans, and the "shore-birds"—such as the plover tribe—has for some years caused considerable perturbation among ornithologists, both in this country and on the Continent, and they have at last come to the conclusion that concerted international efforts can alone save the situation. To this end a conference was called at the Foreign Office on Oct. 12. The Governments represented were Great Britain, Germany, Belgium, Holland, Denmark, Sweden, and Finland.

Times out of number I have heard sportsmen sorrowfully contrasting the rich spoils of a generation ago with the meagre "bags" of to-day; but in no case was there any apparent grasp of the causes which accounted for this falling-off; though in the United States, twenty years ago, it was realised that drastic steps must be taken to arrest the steadily decreasing numbers of wild-fowl, some of which seemed to be threatened with extinction. In the days of the early settlers these birds were found in

far-seeing legislation the situation, so far as that country is concerned, has been largely saved.

What is true of America, in this matter of the shrinkage of breeding territory, is true also of Europe. The northern breeding haunts of our birds have been steadily diminishing, while little or no check has been placed on the engines of destruction turned against

to jump, running from one to the other. The ducks apparently followed him to their doom out of curiosity. They were induced to enter, in the first place, by specially trained "decoy-ducks," who timed their movements by a whistle blown by one of the men working the decoy. As soon as the last of the crowd had passed the mouth of the tunnel, the man momentarily showed himself (Fig. 1). The poor birds at once drove forward. Presently he emerged again, and there was a further rush onward. Finally, they were all shepherded into a net placed at the end of the tunnel. When they were all in, the net was disconnected, and the wretched victims were taken out one by one and despatched by a twist of the neck, as shown in Fig. 2, where, to the extreme right, some birds are still seen in the net and thrusting their necks through its meshes. In Fig. 1 the man is seen with his dog, driving his victims further down this way of death.

The deadly toll these fowls levied may be gathered by figures furnished by the old naturalist, Pennant, who tells us that 31,000 duck, teal, and widgeon were sold in London only in one season from ten of these decoys near Wainfleet, in Lincoln-

shire. Just over forty years ago 2300 duck and teal were taken in one month, and 6321 during the whole season, at the Ashby decoy. When one remembers that this was going on all over England year after year, one ceases to be surprised at the mighty falling-off in the numbers of these birds which now visit us. But we are not alone in this sorrowful story. The foreign delegates to this conference tell the same sad tale. They have met to see whether something cannot be done before it is too late to save the remnant that is left to us, and this can only be done by international co-operation.

One of the ends they hope to attain is the prohibition of shooting birds on the spring migration to their northern breeding-grounds. Another is to limit shooting to the use of the shoulder-gun. Thrilling though punt-gunning may be, it is to be hoped that even its most fervent enthusiasts will agree to forego its continuance. With their breeding-haunts greatly diminished, as they now are, the birds simply cannot stand the drain on their numbers which such wholesale destruction inevitably brings about. Let us hope that this long-delayed conference, to which the King has given the seal of his approval, will be loyally backed up by all concerned.



FIG. 1.—AFTER THE DECOYED DUCKS HAD ALL ENTERED THE CURVING "PIPE" OF WIRE-NETTING: THE TRAPPER, WITH HIS DOG, SHOWING HIMSELF AT THE MOUTH OF THE SCREEN APPROACH TO DRIVE THEM FURTHER IN.

Once the birds, lured by decoy-ducks, were well into the mouth of the pipe, the man in charge showed himself, driving the frightened birds further in. When the last bird had entered the net at the end of the pipe, it was detached, and the victims were taken out and slain by twisting the neck. On the right, ducks still alive are seen thrusting their heads through meshes of the net and quacking in terror.



FIG. 2.—THE EXECUTION OF THE VICTIMS: THE TRAPPER WRINGING THEIR NECKS AS HE TAKES THEM ONE BY ONE FROM THE NET (NOW DETACHED FROM THE END OF THE PIPE) INTO WHICH THEY HAD BEEN DRIVEN.

them. To gather some conception of the ruthlessness of the war of extermination which has been, though blindly, waged for so many years, we must see it in perspective. Let us go back to a hundred years ago, when this terrible waste of our food resources was gathering speed. During the winter months our shores were invaded by hordes of ducks, geese, and swans. And they were slain in tens of thousands. Decoys, and shoulder-guns of formidable size, worked terrific execution. And, as if this were not enough, the horrible "swivel-gun," several feet long and mounted on a "gun-punt," was brought to bear upon them. This gun fired a pound of shot, sometimes more, right into the middle of a massed crowd! Finally, as if this were not murderous enough, came the double-barrelled swivel-gun, carried by a punt driven by a motor.

The "shore-birds"—curlews, whimbrel, godwits, knots, dunlin—were similarly mown down, he who could kill the greatest number with a single discharge of one of these small cannons being held to be the greater "sportsman." How deadly such a rain of shot could be—and can yet be, for these guns are still in use—I well know, for as a youngster I have had my share in this destruction. I enjoyed it then; I shudder at it now. But hand in hand with the havoc wrought by the man behind a gun went a no less deadly method of destruction—the "decoy."

All over England, wherever a sufficient space of water was to be found, these abominable contraptions were set up. There are many in existence to-day, though I do not believe they are ever worked, because they no longer yield a profit. One of the most perfect of its kind is to be found on Fritton Lake, Suffolk. The two adjoining photographs I took there myself years ago. Fig. 3 shows the entrance to the decoy—a great tunnel of wire-netting having a semi-circular sweep, and decreasing in size from the entrance onwards. It was erected over a specially constructed stream or dyke. Along the inner curve of this dyke a double screen of reeds was erected. As the other photograph (Fig. 4) shows, this double screen was formed in sections, each set a little out from the other. Between each two were half-screens. Over these a dog was trained



FIG. 3.—THE "DECOY-PIPE" OF FRITTON LAKE: A TRAP FOR THE WHOLESALE CAPTURE OF WILD DUCK—ONE OF THE BEST-PRESERVED EXAMPLES OF AN OLD SYSTEM NOW DISUSED AS UNPROFITABLE.

The "Decoy-Pipe" of Fritton Lake, Suffolk, is one of the best examples of its kind in this country. It will be noticed that the entrance to the "pipe" was well masked by trees.

countless hordes; but with the advancement of civilisation the "market-gunner," cultivation, and railroads invaded their breeding haunts, and finally destroyed them.

Sixty years ago the prairie districts of Central Canada, the north-eastern portion of Montana, the northern half of North Dakota, and the north-west corner of Minnesota, comprising an area 400 miles long and 200 miles wide, formed a "ducks' paradise"—a region crowded with lakes, ponds, sloughs, and marshes. Here hundreds of thousands of these birds bred unhampered. To-day the whole of this territory is wiped out so far as breeding-places for wild-fowl are concerned. But while this appalling depletion was going on the slaughter increased in intensity. No wonder a halt had to be called. America has always led the world in this regard, and as a result of



FIG. 4.—THE APPROACH TO THE WIRE-NETTING "DECOY-PIPE" AT FRITTON LAKE: A DOUBLE SCREEN BUILT OF REEDS, WITH LOWER SECTIONS OVER WHICH A DOG WAS TRAINED TO JUMP, THE DUCKS FOLLOWING HIM FROM CURIOSITY.

Down the inner curve of the pipe runs a double screen of reeds with a half-screen between the two walls. A dog was trained to run the whole length of the pipe, showing himself momentarily at each of these transverse divisions.

"BIG GAME" PRESERVED IN GERMAN FORESTS: FOES TO VERMIN AND INSECT PESTS.



BIG GAME STILL FOUND IN GERMAN FORESTS IN CONSIDERABLE NUMBERS, OWING TO PROTECTIVE MEASURES FOR THEIR PRESERVATION: WILD BOARS BESIDE A POOL IN A SWAMP.



ANIMALS THAT ARE USEFUL AS DESTROYERS OF MICE AND INSECT PESTS IN THE FORESTS OF GERMANY: WILD BOARS DRINKING AT A POOL.



ENJOYING "A PLACE IN THE SUN": A WILD BOAR FAMILY GROUP TAKING LIFE EASILY IN A GERMAN FOREST.



"NONE BUT THE BRAVE DESERVES THE FAIR": A DUEL BETWEEN GERMAN WILD BOARS IN THE MATING SEASON, ABOUT THE END OF NOVEMBER.

"THEY ARE FAIRLY FEROCIOUS, AND THE FEMALES SHOULD NOT BE APPROACHED, ESPECIALLY WHEN THEY HAVE THEIR YOUNG WITH THEM": WILD SOWS RESTING IN A HOLLOW WITH THEIR LITTERS (BORN IN APRIL OR MAY), WHOSE COLORATION OF YELLOW STRIPES CHANGES ABOUT SEPTEMBER INTO A BLACKISH GREY.



Undoubtedly the most interesting animal still in existence in the German forests of to-day is the wild boar. Though much scarcer than they used to be, these creatures are still fairly numerous owing to protective measures being taken for their preservation. They are of great use in the forest, in that they kill mice and *larvæ*, and attention has been drawn to the fact that the damage done by insects is reduced to the minimum in the forests in which wild boar abound. They are rather ferocious, and the females should not be approached, especially

when they have their young with them. Of course, the wild boars are destructive in their own way: they break trees and take all the fruit they can get; but this drawback can be minimised by feeding them with acorns and maize. The female gives birth to her young in April and May, and her litter consists of from four to ten, with yellow stripes over their bodies; they keep this colour up to September, when they develop a blackish grey. The mating time is usually at the end of November or the beginning of December, when the males fight fiercely.

AT HOME AND ABROAD: PICTORIAL RECORDS OF REMARKABLE SCENES.



A BRAVE MEXICAN'S DEATH: GENERAL QUIJANO WAVING TO FRIENDS A FEW MINUTES BEFORE HIS EXECUTION.



AN INSTANT BEFORE THE EXECUTION OF GENERAL ALFREDO RUEDA QUIJANO, ONE OF THE EIGHTEEN REBEL MEXICAN GENERALS SHOT BY THE GOVERNMENT: A COURAGEOUS DEATH THAT MOVED THE ADMIRATION OF THE FIRING PARTY.



MISS MERCEDES GLEITZE, THE LONDON TYPIST, MAKING HER PLUCKY ATTEMPT TO SWIM THE CHANNEL AGAIN AFTER DR. DOROTHY LOGAN'S "HOAX": THE SWIMMER IN THE WATER, WITH BOATS OCCUPIED BY EXPERT WITNESSES.



GIRT BY A TOWEL USED TO PULL HER OUT AGAINST HER WILL: MISS GLEITZE SUPPORTED IN THE BOAT WHEN HER SECOND CHANNEL SWIM WAS STOPPED.



A NOVEL FIRST-AID DRESSING STATION FOR DOGS INJURED IN THE STREET: AN OPEN-AIR "VET" AT WALTHAMSTOW BANDAGING THE BROKEN LEG OF A CANINE "PATIENT."

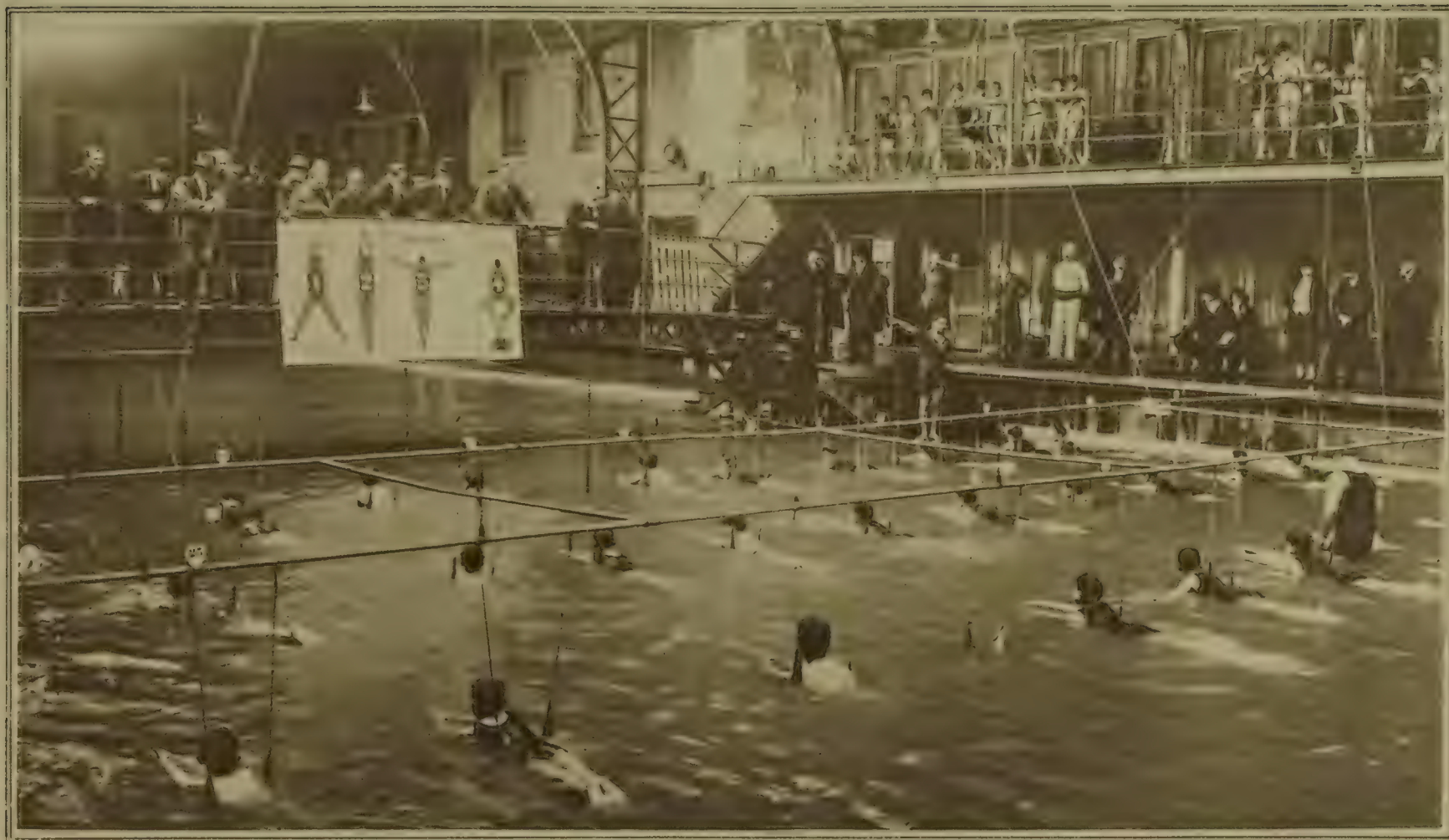
In dealing with the recent revolt in Mexico, which President Calles stated (on October 10) had been crushed after a decisive victory over the rebels, the Mexican Government carried out wholesale executions. It was reported that during the first week after the revolt they had shot 18 generals and 64 other leaders, and that this list was not complete. Describing the scene illustrated above, a New York correspondent of the "Times" said: "General Alfredo Rueda Quijano, who was executed yesterday (October 6) in the military prison of San Lazaro, died so courageously as to excite the admiration even of the soldiers who shot him. . . . The galleries of the prison were filled with spectators, many of them women, and the courtyard was crowded. . . . Marching with cheerful mien in



A V.C. RE-ENACTS HIS EXPLOIT IN THE FILM "FOR VALOUR": LT. LEONARD KEYZOR, AN AUSTRALIAN (WITH GRENADE), SHOWING HOW HE WON THE CROSS.

the midst of the guard, Quijano waved to his friends, and, recognising a group of American newspaper correspondents standing on a horse-trough, called 'good-bye' to them in English. Twice when the firing squad took up their positions he courteously asked them to come nearer. He was asked if he wanted to be blindfolded. He waved it aside. 'Bueno,' said the officer, and stepped back." The second photograph was taken a moment before the soldiers fired."—As noted on our "World of the Kinema" page, the new British film, "For Valour," portrays the history of the Victoria Cross, beginning with the Investiture held in Hyde Park in 1856. Lt. Keyzor was awarded the V.C. for holding one of the Lone Pine trenches in Gallipoli against great odds.

Slung to Learn Swimming: A New Method in a Parisian Bath.



TEACHING SWIMMING TO MANY AT A TIME: A CLASS FOR FRENCH SCHOOL-CHILDREN, WHO ARE SUSPENDED IN NUMBERED SLINGS, AND ARE AIDED BY DIAGRAMS AS WELL AS BY INSTRUCTORS.

Rulers of Hungary—"A Monarchy with a Vacant Throne."



HUNGARIAN LEADERS AND THEIR WIVES PAINTED BY MR. PHILIP DE LASZLO: THE ARTIST WITH HIS PORTRAITS OF MME. HORTHY, WIFE OF THE REGENT; COUNTESS BETHLEN, WIFE OF THE PRIME MINISTER; A MEMBER OF THE HUNGARIAN BODY-GUARD; COUNT STEPHEN BETHLEN, THE PRIME MINISTER; AND ADMIRAL NICHOLAS HORTHY, THE REGENT (LEFT TO RIGHT).

So much ink has been spilt of late in connection with the Kingdom of Hungary and its position with regard to the Czecho-Slovakian Republic, Rumania, and Yugoslavia, that there is particular interest in the portraits by Mr. Philip de Laszlo, M.V.O., which are shown in the lower photograph on this page. Admiral Nicholas Horthy de Nagybanya, it may be recalled, was elected Regent of Hungary on March 1, 1920—for Hungary is considered a monarchy with a vacant throne, the

functions of the monarch being exercised by a Regent. "It has been decided," adds the "Statesman's Year-Book," "that the dynastic question shall be solved at such time as the people are freed from external pressure." After the mutiny at Cattaro in March 1918, Admiral Horthy commanded the Austro-Hungarian sea forces and restored discipline; and after the Revolution in the following October he organised the Hungarian National Army and entered Budapest at its head.

BOOKS OF THE DAY.

FEW English Sovereigns have been pre-eminent as patrons of literature, and even Shakespeare was treated at Court, apparently, more as an entertainer than as the supreme poet. England might almost be said, indeed, to have had her Augustan age without an Augustus. It is no disparagement of King Edward's genius, therefore, to say that he did not depart from our royal tradition to emulate a Lorenzo the Magnificent, although he loved magnificence. In the days before his accession (as Lord Birkenhead recalls in his delightful "Law Life and Letters," discussing the first volume of Sir Sidney Lee's memoir of King Edward) Mr. Gladstone once said of him that "the Prince of Wales knows everything except what is written in books." Despite the devastating Teutonic curriculum of Baron Stockmar, "he had none of the booklore and deep learning that characterised his principal Ministers. . . . Like Burke, he believed that 'a statesman rather requires a large converse with men and much intercourse in life than deep study of books.' . . . Literature and science he could not appreciate. His outlook was essentially practical. . . . not for him the tumultuous mighty harmonies of the poetic imagination; but for him essentially the blazing pageantry of Court ceremonial, the activities and interests of an intensely patriotic Sovereign. He had the temperament of a King, and as a King he was eminently successful. *Son métier était Roi.*"

These words form the literary "farewell" of a great man of letters who gave us not only the standard Life of Shakespeare, but also the official biography of our most popular monarch—now completed in "KING EDWARD VII." By Sir Sidney Lee. Vol. II. The Reign—22 January, 1901, to 6 May, 1910. Illustrated (Macmillan; £1 11s. 6d.). Although Sir Sidney Lee did not live to put the finishing touches to his second volume, he had collected most of the material and left much of it (including the epilogue above quoted) in its final shape. The task of arranging the whole, with some necessary additions, and seeing it through the Press, has been ably performed by the author's assistant, Mr. S. F. Markham, with the aid of Professor F. J. C. Hearnshaw and other distinguished men. The result is a book indispensable to the student of modern history, as well as a life story with a moving personal appeal, touching every side of a most kindly and most kingly character.

While King Edward was no book-worm, he was not insensible to the art of drama, and in this connection there is a delicious anecdote, which also throws light on his private friendships. "In January 1902 the King went to the St. James's Theatre to see a farce by Oscar Wilde which greatly amused him. A few days later he asked several (i.e., the Marquis de Soveral, nicknamed, we learn, 'the Blue Monkey') whether he had seen *The Importance of Being Earnest*. 'No, Sir,' answered Soveral, 'but I have seen the importance of being Ernest Cassel.'" At a date near the end of his reign we read: "As of old, the King continued to patronise the theatre. He did not care much for classical tragedies or for Shakespeare, preferring opera, musical comedy, and, above all, modern society pieces containing plenty of subtle and caustic psychology; though when Lady Troubridge once asked him what was his favourite play he answered, after a pause, 'A difficult question—I think that the play which impressed me most was *The Corsican Brothers*.'"

On the political side perhaps the deepest interest belongs to the account of King Edward's share in the *Entente Cordiale* with France (where he became familiarly known as *le plus Parisien des Parisiens*), and the refutation of a German war-time pamphlet which accused him of having engineered the "encirclement" of Germany, and called him "the greatest criminal against humanity in the twentieth century." Against this ludicrous charge it is enough to set the *sobriquet* he had earned in Paris as "the Uncle of Europe," and Sir Sidney Lee's admirable summary of his social and political influence. "No more thoroughly human citizen of the world ever sat upon a throne. . . . He tore down the veil of secrecy that had hedged about the life and person of royalty, and came forth to share the pleasures and pursuits of his people. . . . And abroad, as at home, he had grappled to his heart with hoops of steel a thousand friends; he had won the attachment of men who forgot in his amiable smile the jealousies of rival nations."

Although we are told that King Edward could not appreciate science, I think he would have been interested in the new American marvel of a "slave" machine that obeys vocal orders and supplies information by sound.

At a first glance, I thought that some such invention might be the subject of "LIVING MACHINERY." By A. V. Hill, M.A., Sc.D., F.R.S., Foulerton Research Professor of the Royal Society. Illustrated (Bell; 7s. 6d.). My first impressions, however, were wrong, and closer inspection showed that Professor Hill, who is an eminent physiologist, is concerned with that most remarkable machine, the human body. His delightful little book, containing "six lectures delivered before a 'juvenile auditory' at the Royal Institution, Christmas 1926," describes in easy language the working of the muscles and the nerves, and shows generally what good grounds King David had for observing "I am fearfully and wonderfully made."

The ideal perfection of the human body, as expressed in the Roman poet's phrase, *mens sana in corpore sano*, is the basis of that social science or philosophy known as eugenics. A powerful plea, with practical suggestions, for the application of eugenic treatment to the body politic is put forward in "THE SURVIVAL OF THE UNFITTEST." By Charles Wicksteed Armstrong (C. W. Daniel Co.; 6s.). The author denounces the dangerous fallacies of humanitarian sentiment and socialistic legislation, which, by enabling the unfit to swamp the fit, are weakening the

unvarnished tale of a man who has spent some eighteen years as trader, recruiter, and planter in the Solomons . . . a vivid and true picture of island life."

Four other very interesting and well-illustrated books on kindred subjects—travel, racial study, and sport in Eastern lands and seas, must be mentioned very briefly, though I may return to them later if pressure on space permits. They are "MALAYA." An Account of its People, Flora and Fauna. By Major C. M. Enriquez, F.R.G.S. (Hurst and Blackett; 21s.); "ROMANTIC JAVA: AS IT WAS AND IS." By Hubert S. Banner, F.R.G.S. (Seeley Service; 21s.); and two books both by the same author, Mr. T. E. Donne, C.M.G. (a New Zealand Government official with over fifty years' experience of that country), entitled respectively "THE MAORI, PAST AND PRESENT" and "ROD FISHING IN NEW ZEALAND WATERS."

The affair in the Solomons touches the fringe of a vast problem—that of British rule and communications in Eastern waters. A book of first-rate importance on this subject is "RULERS OF THE INDIAN OCEAN." By Admiral G. A. Ballard (Author of "America and the Atlantic" and "The Influence of the Sea on the Political History of Japan"). With sixteen illustrations and a Map (Duckworth; 21s.). The bulk of the work is historical, tracing "the sequence of periods of dominion or ascendancy in the Indian Ocean held by various rival Maritime States, which as far as I am aware [says the author] has not been attempted before." Equally valuable is the last chapter, on the present conditions of British supremacy in the Indian Ocean, and emphasising the vital necessity of a naval base at Singapore. It ends with a tribute to the British Monarchy, and especially King George, who "not only has seen the Indian Ocean, but alone among the holders of sovereign rank past or present has sailed it as a fully qualified and competent sea officer."

As Admiral Ballard acknowledges indebtedness to the Hakluyt Society's translations from old Portuguese chronicles, I may conveniently mention here the two latest instalments (Vols. V. and VI.) of a fascinating reprint of Hakluyt's "VOYAGES." Illustrated with old Prints and Maps and many Drawings by Thomas Derrick (Dent. Eight Vols.; £3 the set). Having previously commended the virtues of this excellent edition, I need only say that the new volumes are fully up to standard. Among the contents of Vol. V. are the story of Sir Richard Grenville's last fight in the *Revenge* (the basis of Tennyson's ballad), a record of the offer made by Christopher Columbus, through his brother Bartholomew, to our Henry VII., to sail west on his behalf in 1488 (four years before Columbus discovered America), and the adventures of John and Sebastian Cabot. Vol. V. includes the voyage of Sir Humphrey Gilbert to Newfoundland, with the tragic story of his end, and various passages relating to Raleigh and the foundation of Virginia.

The native county of Sir Richard Grenville, and his "men of Bideford in Devon," forms the main background of another memorable reprint—the new Widecombe edition of the Dartmoor novels of Eden Phillpotts. (Macmillan. Twenty Vols. Each with Frontispiece; 10s. 6d. each.) The first volume, "WIDECOMBE FAIR," contains the author's autograph and a study of his art by Arnold Bennett. Of the eight volumes so far issued, the others are "THE THIEF OF VIRTUE," "THE THREE BROTHERS," "THE RIVER," "BRUNEL'S TOWER," "DEMETER'S DAUGHTER," "THE MOTHER," and "THE CHILDREN OF THE MIST." This last has a Frontispiece (from a picture by C. A. Hunt) lithographed by Emery Walker, who, it may be recalled, helped to prepare the illustrations in "King Edward VII." In their new format the Dartmoor novels are a delight to the eye as well as to the mind, and the dainty binding, in apple-green and white, suggests honeysuckle in Devonshire lanes. Mr. Phillpotts has made a big second bid for fame as a dramatist among the younger generation, and some who saw "The Farmer's Wife" may possibly not be aware that he once wrote novels! Anyhow, the Widecombe edition is particularly welcome at a time when the Haymarket is still inviting all London to "come unto these Yellow Sands."

C. E. B.



AN ETCHING THAT WOULD HAVE DELIGHTED THE HEART OF RICHARD HAKLUYT: "THE GREAT GALLEON"—A BEAUTIFUL DRYPOINT BY NORMAN WILKINSON, R.O.I., R.I., INCLUDED IN HIS NEW EXHIBITION.

An art exhibition of special interest is that being held jointly by Mr. Norman Wilkinson, the well-known marine painter, and his wife, at the Beaux Arts Gallery in Bruton Place, until November 5. Besides paintings in oil and water-colour, it includes, for the first time, a comprehensive series of Mr. Wilkinson's remarkable etchings, which, as may be judged from the above example, will appeal strongly to all who are interested in seafaring, past and present, as well as in various forms of fishing. One of his oil paintings, entitled "On the Great Banks," is reproduced on page 759 in this number.

By Courtesy of the Beaux Arts Gallery. (Artist's Copyright Reserved.)

strong arm of the British race, as of mankind in general. He shows that humanitarianism may, in the long run, be inhumanly cruel in its results, and he interprets Christian ethics on the principle that nature's law is the law of creation. Most of his argument must be convincing, I think, to unprejudiced minds, and at any rate merits the closest consideration. Opponents of eugenics often recall that great souls have inhabited frail or diseased bodies. To take two examples—Keats and Stevenson, I should say, were great in spite of, and not because of, tuberculosis; and without it they would have been greater still.

That the British race has not hitherto lacked men sound in mind and body, and needs them still throughout that Empire of which our Monarchy is "the visible symbol," is proved in many a book of history and travel. I take first, as being most topical, "A TRADER IN THE SAVAGE SOLOMONS." A Record of Romance and Adventure. By Joseph H. C. Dickinson. With Photographs (Witherby; 12s. 6d.). No reader of this book will be in the least surprised at the recent massacre on Malaita Island, after the author's tales of torture, cannibalism, and human sacrifice. The Bishop of Melanesia, while disclaiming complete agreement with Mr. Dickinson's opinions, describes the book in a preface as "the plain,

"CAPTAINS COURAGEOUS" IN REALITY AND ART: A CLOSE PARALLEL.

THE UPPER ILLUSTRATION FROM A PHOTOGRAPH BY THE SOCIÉTÉ DES ŒUVRES DE MER. THE LOWER ONE REPRODUCED BY COURTESY OF THE BEAUX ARTS GALLERY (ARTIST'S COPYRIGHT RESERVED.)



REALITY: "ON THE NEWFOUNDLAND BANKS, IN HEAVY WEATHER"—AN ACTUAL PHOTOGRAPH, SHOWING THE CAPTAIN OF A FISHING-VESSEL (HALF HIDDEN BY A HUGE WAVE) ON HIS WAY IN A DINGHY TO VISIT THE CAPTAIN OF ANOTHER SHIP IN THE FISHING FLEET.



ART: "ON THE GREAT BANKS"—AN OIL PAINTING OF A SIMILAR INCIDENT, BY NORMAN WILKINSON (THE WELL-KNOWN MARINE ARTIST AND ORIGINATOR OF "DAZZLE" CAMOUFLAGE DURING THE WAR) INCLUDED IN HIS EXHIBITION NOW ON VIEW IN LONDON.

These two illustrations, both representing a similar incident in the lives of those hardy fishermen of the Newfoundland Banks, whom Kipling has described in "Captains Courageous," provide a remarkable parallel between reality and art. The upper one is a French photograph. The lower one is from a painting in the Exhibition of Pictures and Drypoints by Norman Wilkinson and his wife, Evelyn Wilkinson, recently opened at the Beaux Arts Gallery in Bruton Place, and concluding on November 5. This exhibition is one of unusual interest. Commander Wilkinson is showing a comprehensive series of his paintings and etchings. Widely known as an interpreter of

seascape, he is also famous as the originator of naval camouflage, known as "dazzle," which helped enormously to save our ships from submarine attack during the war and ensure the safety of our supplies and communications. Sailors, therefore, will visit his exhibition with special interest. Fishermen also will find particular attraction in his work. Commander Wilkinson is one of the foremost of our poster artists, and part of his work is in the minds of many people who have seldom had the opportunity of seeing his paintings. Mrs. Evelyn Wilkinson, his wife, who is having her first "one-woman" show, exhibits a beautiful series of flower paintings.

NEW DISCOVERIES AT POMPEII: WALL-PAINTINGS; A *LARARIUM*; AND A BRONZE.

PHOTOGRAPHS BY THE NATIONAL MUSEUM OF NAPLES, SUPPLIED BY PROFESSOR HALBHERR
SEE HIS ARTICLE ON PAGE 762.



FIG. 1. "A CARICATURE OF FIVE DRUNKEN ETHIOPIANS" FEASTING IN AN *EXEDRA* (ARBOUR) BESIDE THE NILE, AND THREATENED BY A CROCODILE: A WALL-PAINTING FROM THE HOUSE OF TAGES AT POMPEII.



FIG. 2. FROM A SET OF NILOTIC LANDSCAPES (FOUND IN THE HOUSE OF TAGES SECOND ONLY IN IMPORTANCE TO THE FAMOUS BARBERINI MOSAIC OF PALESTRINA: A HELLENISTIC TEMPLE, WITH BIRDS AND STATUES.



FIG. 3. ANOTHER REMARKABLE EGYPTIAN LANDSCAPE OF THE FIRST CENTURY, WITH HELLENISTIC SHRINES AND BUILDINGS IN THE FAYUM: ONE OF THE WALL-PAINTINGS FOUND IN THE *TRICLINIUM* (DINING-ROOM) OF TAGES.



FIG. 4. WHERE CORNELIUS TAGES KEPT HIS HOUSEHOLD GODS: HIS *LARARIUM*, WITH A SHELL IN *GESSO DURO* ON THE CEILING, AND FINE MINIATURE PAINTINGS.



FIG. 5. A NEW "GEM" OF SCULPTURE FROM POMPEII: A BEAUTIFUL BRONZE STATUETTE OF A GIRL, FROM THE HOUSE OF TAGES (SEE ILLUSTRATION, PAGE 761).

"The great bulk of the new discoveries at Pompeii," writes Professor Halbherr in his article on page 762, "consists of numerous wall-paintings." Those on the left above (Figs. 1, 2, and 3) adorned the *triclinium*, or dining-room, in the house of a wealthy Pompeian named Cornelius Tages. Among his art treasures were also the beautiful bronze statuette of a girl (Fig. 5) and the famous bronze statue of a Greek youth (illustrated in our issues of March 20 and 27, 1926) which Professor Maiuri called "the finest masterpiece of Greek art found in Pompeii, and to be ascribed to the school of Phidias, if not to Phidias himself." The garden dining-room where these two statues were

found is illustrated on page 761, the photograph showing their positions. Among the wall-paintings of Tages "the most remarkable (we read) were a set of pictures of Egyptian and Nilotic landscape, which adorn the summer *triclinium*, and form, after the well-known Barberini Mosaic of Palestrina, the most varied and conspicuous collection of the kind hitherto discovered. We see bridges, villages of the Fayum and other districts, full of Hellenistic buildings, temples, colonnades, and obelisks (Figs. 2 and 3), and a caricature of five drunken Ethiopians (Fig. 1) feasting in an *exedra* and threatened by a crocodile." The *Lararium* (Fig. 4) is also from the house of Tages.

THE NEW POMPEII HOUSES: A GARDEN DINING-ROOM; AND A HALL.

PHOTOGRAPHS BY THE NATIONAL MUSEUM OF NAPLES, SUPPLIED BY PROFESSOR HALBHERR (SEE HIS ARTICLE ON PAGE 762).



FIG. 1. A RICH POMPEIAN'S GARDEN DINING-ROOM: THE OPEN-AIR *TRICLINIUM* AT THE HOUSE OF TAGES, WITH PILLARS FOR A VINE-TRELLIS SHOWING (CENTRE BACKGROUND) THE *ÆDICULA* (SMALL SHRINE) THAT HELD THE BRONZE GIRL (FIG. 5, PAGE 760), AND (RIGHT FOREGROUND) THE TRUNCATED COLUMN THAT FORMED THE BASE OF THE FAMOUS BRONZE YOUTH FOUND IN 1925.

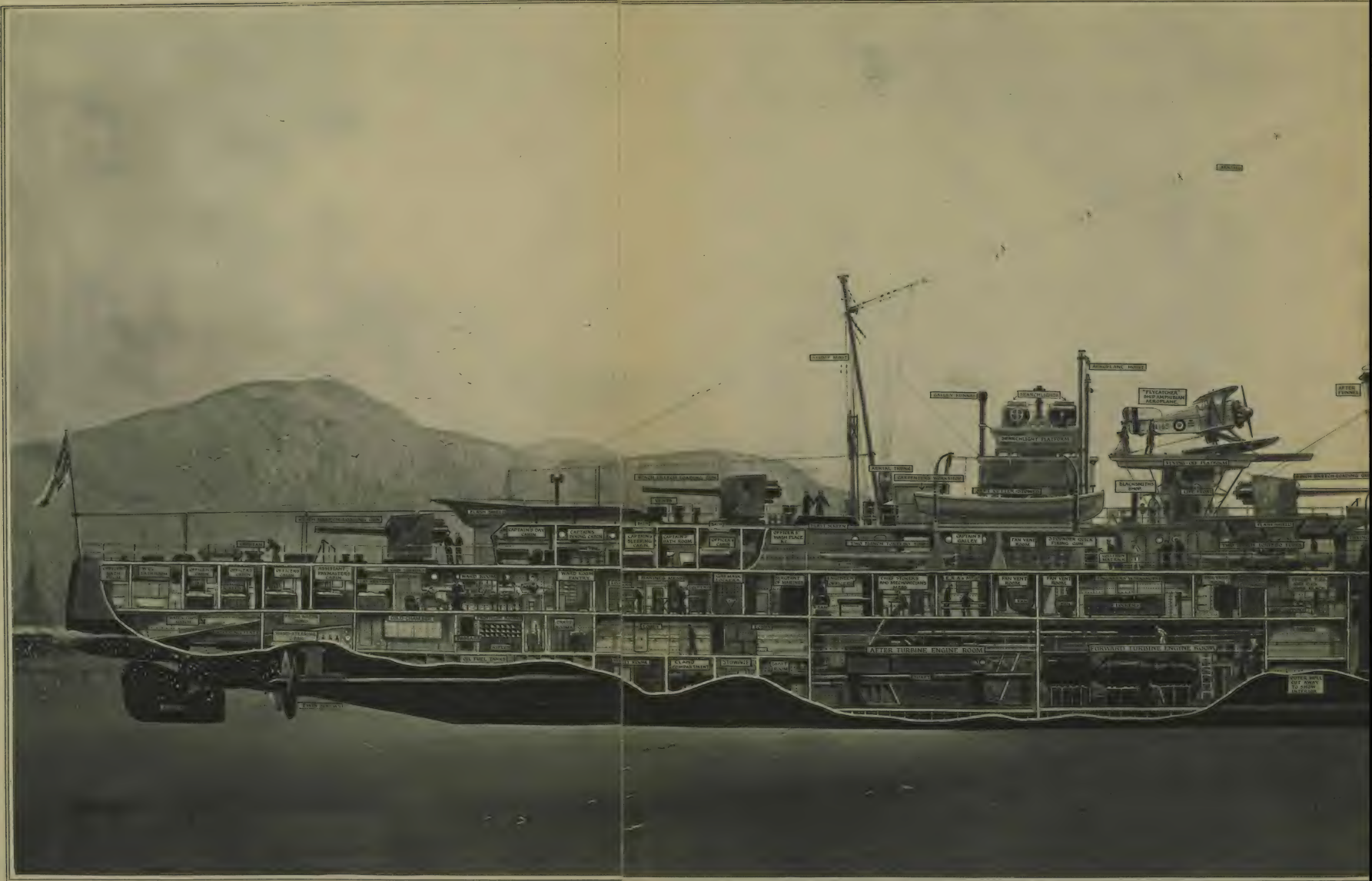


FIG. 2. THE NEWLY DISCOVERED HOUSE OF MARCUS FABIVS AMANDIO AT POMPEII, AS RESTORED BY PROFESSOR MAIURI: THE *ATRIUM* (HALL) SHOWING (IN LEFT FOREGROUND) THE *IMPLUVIUM*, A STONE POOL FOR RAIN-WATER LET THROUGH A HOLE IN THE ROOF, WITH A MARBLE TABLE AT THE FURTHER END OF IT, AND THE ROOMS LEADING OFF THE HALL.

We illustrate here two of the newly excavated Roman houses at Pompeii, as described by Professor Halbherr in his article on page 762. The House of Cornelius Tages, he points out, was an amalgamation of several adjoining dwellings, acquired as Tages grew richer. "Its peculiar features (we read) are the two entrances and the two separate *triclinia* or dining-rooms—the inner one for the family and winter use, and the other in the open air (Fig. 1 above) under a delightful vine-trellis, for garden parties, summer banquets, and night feasts." The other house (Fig. 2) "belonged (says Professor Halbherr) to a certain Marcus Fabius Amandio. Its frescoes are

not so well preserved, but the elegance of its rooms and furniture, as restored by Professor Maiuri, classes it among the finest and most comfortable in Pompeii." It may be compared with Mr. A. Forestier's reconstruction picture of the *atrium* of a Roman house, given in colour in our issue of August 20 last, with a descriptive article by the artist. "An opening in the roof," he writes, "was so constructed that rain-water ran down into a basin in the floor, and was used for domestic purposes. The basin was called the *impluvium*. At the back a marble table, the *cartibulum*, was used for placing food when meals were taken in the *atrium*."

"A Vital Necessity to the Empire" for the Protection of Trade Routes and Communications and Island Colonies throughout the Seven Seas: A Typical British Light Cruiser.



A BRITISH LIGHT CRUISER MOUNTING FIVE 6-INCH BREECH-LOADING GUNS: THE STARBOARD SIDE BROKEN DIAGMATICALLY TO REVEAL THE INTERIOR, SHOWING ALL THE PRINCIPAL STRUCTURES, INCLUDING A FLYING-OFF PLATFORM FOR AEROPLANES (AFT OF THE AFTER-FUNNEL) AND ON IT A SHIP AMPHIBIAN OF THE "FLY-CATCHER" TYPE.

This drawing is of special interest in connection with the recent combined exercises of the Navy, Army, and Air Force on the Dorset coast, when four cruisers carried fighting aeroplanes, and also in view of the despatch of an Australian cruiser to the Solomon Islands after the recent native outrages. Three of the five new cruisers of the Suffolk class—the "Berwick," "Cumberland," and "Cornwall"—are due for completion at the end of November, and the "Suffolk" and "Kent" next January and February. It may be recalled that the Naval Limitation Conference at Geneva, last July and August, failed largely owing to disagreement between Great Britain and the United States on the subject of cruisers. Mr. Bridgeman, First Lord of the Admiralty, then said: "A number of small cruisers is a vital necessity to the Empire." The above ship is typical of the modern light cruiser. It actually belongs to the "C" class, excellent all-round ships with a full load displacement of 5020 tons. They are armed with five 5-inch breech-loading guns all mounted on the centre line, have geared turbines of 40,000 h.p., giving a speed of about 29 knots. There are ten ships of this class.

STRUCTURES, INCLUDING A FLYING-OFF PLATFORM FOR AEROPLANES (AFT OF THE AFTER-FUNNEL) AND ON IT A SHIP AMPHIBIAN OF THE "FLY-CATCHER" TYPE.

as, some provided with the forecastle and bows, as seen in our illustration, and others with "trawler bows," a novel feature introduced into these ships and followed in the later vessels of the "D" and "E" class. The eight ships of the later "D" class are very similar to the boat shown, but have an extra 6-inch gun mounted between the foremast and the fore-funnel, and are about twenty feet longer. Each of the "E" boats in commission mounts seven 6-inch guns. They have a speed of about 33 knots with turbines of 80,000 h.p., having actually ten thousand more h.p. than Admiral Beatty's famous battle-cruiser "Lion." The cruiser in our illustration has been fitted with the latest type of flying-off platform for launching her aircraft. These cruisers, in addition to smaller guns and anti-aircraft armament, also mount eight 21-inch torpedo-tubes, and have a protection. Generally we may say that we have been enabled to give for the first time a detailed section of a class of ship upon which our very lives depend in time of war.—[DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM OFFICIAL INFORMATION.—COPYRIGHTED.]

NEW TREASURES FROM POMPEII.

REMARKABLE DISCOVERIES DURING RECENT EXCAVATIONS IN THE STREET OF ABUNDANCE.

By Professor FEDERICO HALBHERR, of Rome, the well-known Archaeologist. (See also Pages 760 and 761.)

THE excavations in progress at Pompeii along the Via dell' Abbondanza, under Professor Maiuri, are bringing to light further and almost unexpected treasures of art to be added to the famous bronze *ephebus* (youth) found in the same quarter two years ago. Apart from a splendid bronze statuette of Apollo, that of the bronze girl (Fig. 5 on page 760) and a chiselled silver cup found amid the carbonised remains of a wooden wardrobe, the great bulk of the new discoveries consists of numerous wall-paintings of the seventh *Insula* ("island" section) in Region I. of the city. This block of nearly triangular shape, enclosed between the Via dell' Abbondanza on the north and two converging *angiportia*, or lanes, east and west of it, proved to contain some of the richest mansions of Pompeii. At its north-western corner, the house of the wealthy family of Publius Paquius Proculus was unearthed before the beginning of the present excavations; subsequently, the outside and *atrium* of that containing the bronze youth came to light—a house which now is completely laid bare, and, from the inscription on an oil-jar in its cellar, proves to have been the property of a *gros bonnet* of the first period of the Empire, called Publius Cornelius Tages, the same, according to Professor Maiuri, whose name frequently occurs on the wax tablets of the Pompeian banker, Cæcilius Secundus.

The house of the bronze youth shows a complex and irregular plan, which is uncommon among the private mansions of Pompeii. It results from the amalgamation into one big building of two or three smaller houses, bought successively from his neighbours by Cornelius Tages, as his riches increased, to enlarge his former residence. This house has over twenty rooms and other walled spaces on the ground floor, and an upper storey with at least as many. Its peculiar features are the two entrances—one for the landlord and the other for his guests—and the two *triclinia* or dining-rooms—the inner one for the family and winter use, and the other in the open air, under a delightful vine-trellis (Fig. 1 on page 761), for garden parties, summer banquets, and night feasts. It is in this house, and chiefly in its two *triclinia*, that, besides the famous *ephebus* and other sculptures in bronze and marble, the finest and most interesting wall-paintings were discovered. Some of them are large mythological

scenes, others of purely ornamental type; but the greatest and most remarkable part is formed by a set of pictures of Egyptian and Nilotic landscape, which adorn the summer *triclinium*, and form, after the well-known Barberini Mosaic of Palestrina, the most varied and conspicuous collection of the kind hitherto discovered. We see the flood of the Nile, with groups of aquatic

Between the house of Tages and that of Paquius Proculus—almost crushed by the mass of their buildings—three smaller but not less tasteful and comfortable houses and some shops were excavated. One belonged to a priest named Amandus, whose numerous family were buried by the rain of burning stones before they could escape. No fewer than nine skeletons were found

scattered in the long corridor. Of one of them a gypsum cast has been taken. The body, that of a grown man of unusual stature with a high frontal bone, lying supine, is probably that of the priest Amandus himself. In life, he was a man of fine education and taste. His small home was a jewel of elegance, and his noble *triclinium*, unearthed and restored with peculiar care by Professor Maiuri, was decorated with some of the finest and most finely chosen pictures to be seen in the excavation, such as the scene of Hercules in the Garden of the Hesperides, the meeting of Galatea and Polyphemus, the rescue of Andromeda, and the flight of Dædalus and Icarus (here illustrated), which has delighted the Neapolitans in these days of fine achievements by Italian airmen. The fresco represents three distinct moments of the Cretan myth. In the middle, at a moderate height from the ground, the flight of Dædalus was depicted; but this figure, unfortunately, has been entirely lost, owing to the decrustation of the surface, only the extremities of the wings remaining still visible. More daring than his father, the young Icarus attempts to fly higher; but, approaching too near the chariot of the Sun, his wax wing-fastenings melt, and the first hero of the air falls headlong to the shore, amid the cries of two boats' crews and of two pretty girls watching the exploit. Down below, a poor wayfarer is seen trying to render aid to the fallen airman.

The house adjoining that of Amandus, according to an electoral inscription painted near its entrance, belonged to a certain Marcus Fabius Amandus—perhaps, as the name suggests, a relative of the priest. Its frescoes are not so well preserved, but the elegance of its rooms and furniture, as restored by Professor Maiuri, classes the home of Amandus amongst the finest and most comfortable in Pompeii (Fig. 2, page 761). All wall-paintings discovered in these excavations will be kept in position where they were found.



THE FIRST AIR "CRASH" ON RECORD DEPICTED IN ONE OF THE FINEST OF THE WALL-PAINTINGS LATELY FOUND AT POMPEII: "THE FALL OF ICARUS," FROM THE DINING-ROOM OF A PRIEST'S HOUSE DESCRIBED AS "A JEWEL OF ELEGANCE."

This fine wall-painting from the elegant little house of the priest Amandus is described in detail on this page by Professor Halbherr, who mentions that the discovery of this picture of the first legendary airman gave particular pleasure to the people of Naples, in view of the achievements of modern Italy in aviation.

Photograph by the National Museum of Naples, supplied by Professor Halbherr.

plants and animals, boats and bridges, villages of the Fayûm, and other districts, full of Hellenistic buildings, temples, *exedras*, shrines, colonnades, and obelisks (Figs. 2 and 3, page 760); a caricature of five drunken Ethiopians feasting in an *exedra* and threatened by a crocodile lying in wait on the bank of the river (Fig. 1, page 760), and so on

perhaps, as the name suggests, a relative of the priest. Its frescoes are not so well preserved, but the elegance of its rooms and furniture, as restored by Professor Maiuri, classes the home of Amandus amongst the finest and most comfortable in Pompeii (Fig. 2, page 761). All wall-paintings discovered in these excavations will be kept in position where they were found.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



ANCIENT CEREMONIAL AT HASTINGS: DELEGATES FROM THE CINQUE PORTS, RYE, WINCHELSEA, AND "LIMBS," AT THE COURTS OF BROTHERHOOD AND GUESTLING.



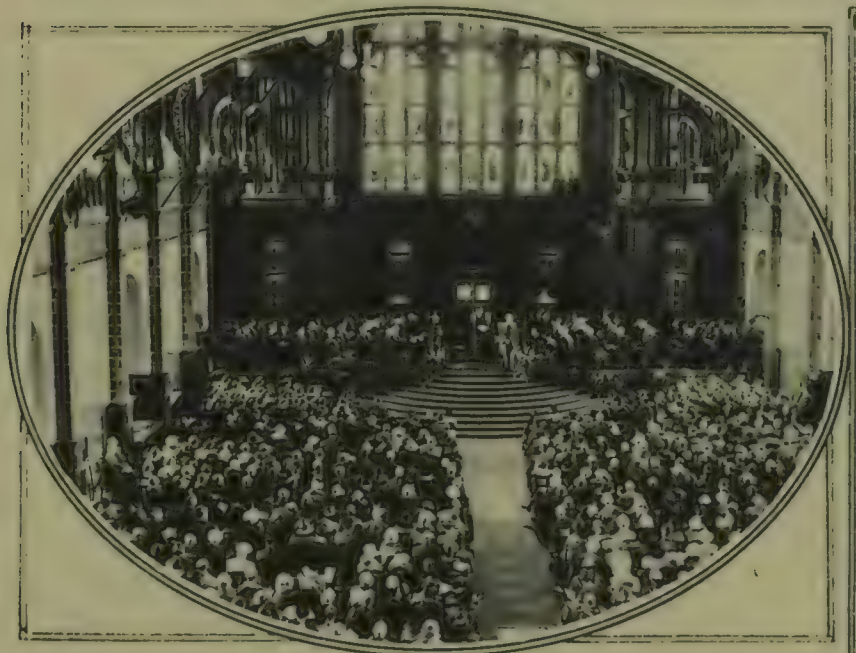
AWARDED A SPECIAL PRIZE IN THE "BEST-KEPT STATION" COMPETITION FOR EIGHT YEARS IN SUCCESSION: SETTRINGTON RAILWAY STATION.



THE OPENING OF THE HENRY HERBERT WILLS PHYSICS LABORATORY AT BRISTOL UNIVERSITY: LORD HALDANE, THE CHANCELLOR, SPEAKING IN THE MAIN LECTURE THEATRE.



"THIS QUIVERING FIGURE OF BEAUTY": MR. LLOYD GEORGE SPEAKING AT THE UNVEILING OF "LA DÉLIVRANCE" AT THE FINCHLEY CROSS-ROADS.



THE PRIME MINISTER IN BIRMINGHAM: IN THE UNIVERSITY WHEN MR. BALDWIN OPENED THE NEW 'BIOLOGICAL BUILDINGS AND OTHER EXTENSIONS.

Courts of Brotherhood and Guestling were held at the new White Rock Pavilion, at Hastings, on October 19, and were attended by delegates from each of the Cinque Ports, the two "Antient Towns of Rye and Winchelsea," and from the small Kentish towns known as Limbs of the Cinque Ports.—Settrington's station-master is also in charge of the North Grimston Station, which has won the first prize for the last three years.—On October 21 the Henry Herbert Wills Physics Laboratory at Bristol University was declared open by Sir Ernest Rutherford, President of the Royal Society. For its foundation, the late Mr. Henry Herbert Wills gave £200,000. It is on the Royal Fort Estate, overlooking the



MR. BALDWIN IN BIRMINGHAM, WHERE, FOR A TIME, HE WAS A STUDENT OF MASON COLLEGE: THE PRIME MINISTER INSPECTING A BURLESQUE GUARD OF HONOUR.

city.—"La Délivrance," which is the work of M. Emile Guillaume, is at the meeting-point of the Finchley Road and the North Circular Road, and is the gift of Viscount Rothermere to Finchley. It is not a War Memorial. Mr. Lloyd George, who performed the unveiling ceremony, described the statue as "this figure of quivering beauty."—On October 20, the Prime Minister opened the new biological buildings and other extensions of Birmingham University. In view of this, it is interesting to recall that Mr. Baldwin was once a student of Mason College, out of which the University at Edgbaston sprang. For that reason, his name was added to the roll of Honorary Graduates of the University.



FIG. 1.—A VIRGINAL SAID TO HAVE ONCE BELONGED TO NELL GWYNN: AN ENGLISH INSTRUMENT OF 1666, MADE BY ADAM LEVERSIDGE.

A LITTLE later than the emergence of the clavichord a keyboard was added to the psaltery, thus producing a keyboard instrument whose strings were plucked. The spinet, virginal, and harpsichord (or clavicymbal—i.e., keyed psaltery—as this earliest form was termed) together form a group which is perhaps the most significant in the history of this subject, as they cover a period in which was the heyday of English music when it was most intimately bound up with the life of the people. The fame of English virginal music is rightly everlasting, and, composed at one of the pinnacles in our history, it was written for a people who made one of the essential criteria of a true education the ability to take a part in a madrigal or to play at sight a difficult passage of instrumental music.

Fundamentally the same in action, these instruments differ in shape, stringing, and the mechanical contrivances used to produce different effects in tone. In all of them the sound is excited by the plucking of the strings by means of a small point, usually of crowquill or leather, known as the plectrum. This is fixed on to a thin slip of wood called the jack, which rests on the end of the key-lever, and, when the key is depressed, the jack rises and the quill plucks the string as it passes. The point is actually fixed on to a pivoted slip of wood which allows the quill to repass the string without sounding it, being kept in position for the upstroke by the simplest of tension springs—a pig's bristle. This is clearly a mechanical development of the psaltery, and in the earliest form the case probably took the shape

and a half it enjoyed a widespread popularity in England and the Netherlands, being fashioned in the familiar coffer-shape by such renowned makers as Adam Leversidge (Fig. 1), the Whites, Stephen Keene, and John Loosemoore. Only about a dozen of these instruments are known to exist now, and hundreds must have perished in the Great Fire of 1666. Soon after this, we hear no more of the virginal, and for 60 years under the Stuarts and Queen Anne the spinet becomes the favourite domestic instrument.

The characteristic English spinet is a transverse, wing-shaped instrument with one string to a key and a compass of four octaves, and the pleasing simplicity of the case, unadorned except for an occasional inlay and the graceful strap hinges of brass, contrasts strongly with the elaborate decoration of foreign instruments. The best-known makers in England during the reign of Charles I. and Charles II. were Thomas and John Hitchcock (probably father and son), and Charles Haward, from whom Pepys bought a spinet for five pounds. The Hitchcocks' instruments had the

The Piano and its Ancestors: II.—SPINET, VIRGINAL, AND HARPSICHORD.

By PHILIP B. JAMES, of the Victoria and Albert Museum. (Continued from our Issue of Oct. 22.)

In England at this period, the name virginal was given to any jack-instrument, regardless of the form in which it was made. Proof of this is given by the household accounts of Henry VIII., who died possessing thirty-five virginals of different sorts, some of which were certainly harpsichords, as the description shows. The name "virginal" is now only applied to oblong rectangular instruments which were made with or without a stand and could be lifted on to the table—a distinction which was not made till the seventeenth century—and the origin of the word is found in its general use by young ladies, whereas the more difficult lute was preferred by men. For a century

Shudi and Kirkman, enlarged the instrument, and added stops which, as the sound produced by the quills plucking the strings could not be regulated by the touch of the player, were the only method of giving expression, until Shudi introduced a Venetian swell which was afterwards transferred so successfully to the organ. The harpsichord in England and France (where it was named "clavecin"), and the clavichord in Germany, though each required a different technique and produced an entirely different tone, both strictly limited the player in his interpretation, the one by its lack of *legato* effect and sameness of tone, and the other by its extreme weakness of tone; so when an instrument was invented which possessed the power of the harpsichord and the expressiveness of the clavichord, it grew very quickly in popular favour to the almost total exclusion of

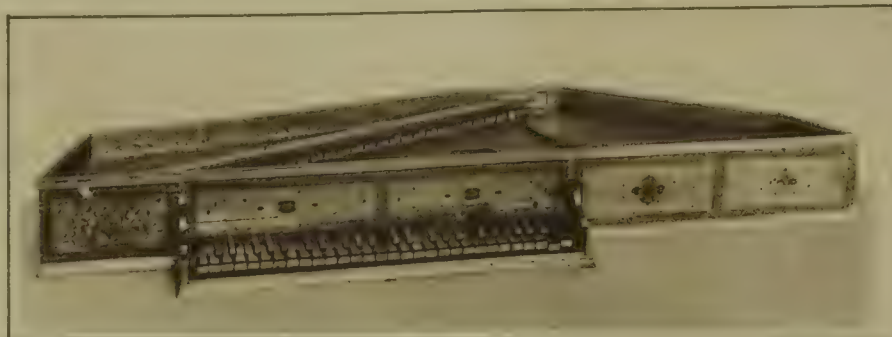


FIG. 2.—"THE SO-CALLED VIRGINAL OF QUEEN ELIZABETH—A VERY ACCOMPLISHED PERFORMER": AN ITALIAN INSTRUMENT OF THE SECOND HALF OF THE 16TH CENTURY

these its forerunners. In England the manufacture of harpsichords dwindled till the beginning of the nineteenth century, when it became quite obliterated by the development of the piano, which will be dealt with in the next, and concluding, article.



FIG. 3.—A SPINET MADE BY JOSEPH MAHOON, ONE OF WHOSE HARPSICHORDS FIGURES IN HOGARTH'S "RAKE'S PROGRESS": A LATE 17TH-CENTURY INSTRUMENT.

of a recumbent harp and was known as the clavicymbal, or, in Italy, as the clavicembalo—the word used also for the later and perfected harpsichord. In the last few years of the fifteenth century another form was produced in Italy and called the "spinetta." The origin of the name is possibly from "spina," a thorn, which the plectrum resembles; but it is more likely that the true explanation is given by an Italian writer who, in 1608, stated that he had seen an instrument dated 1503 and made by Giovanni Spinetti of Venice. This instrument had an oblong case similar to the clavichord, and would have been termed a virginal in England; but we chiefly remember the Italian craftsmen for the beautiful trapeze-shaped spinets of which there is a perfect example in the Victoria and Albert Museum in the so-called virginal of Queen Elizabeth (Fig. 2), who was a very accomplished performer. A well-known maker in Italy at this period (c. 1570) was Annibale dei Rossi of Milan, whose instruments are of exceptionally intricate craftsmanship; one spinet by him has nearly two thousand precious and semi-precious stones set in its case.

what grandiose instrument, it is in action a double or triple spinet. The earliest known harpsichord is dated 1521, and is of Italian origin, as is a richly decorated specimen by J. Baffo, of Venice, 1574—an excellent example of the early Italian arpicordo, or clavicembalo, as it was more often called. In the seventeenth century a great impetus and profound influence on harpsichord-making was provided by the famous Ruckers family at Antwerp, who made instruments coveted by players in every country. The time covered by their known dated work is c. 1590-1660, a period which coincides almost exactly with the *haute époque* of Dutch painting and the art of Rubens and Vandyck, chief masters of the Antwerp school. The soundboards of many of these instruments are painted with floral decorations of great merit, as can be seen in Fig. 4, the favourite instrument of Handel, now in the Victoria and Albert Museum. The traditions of the Ruckers school were transferred to England by a Fleming named Tabel, who was one of their craftsmen, and he laid the real foundations of harpsichord-making in England. His pupils,



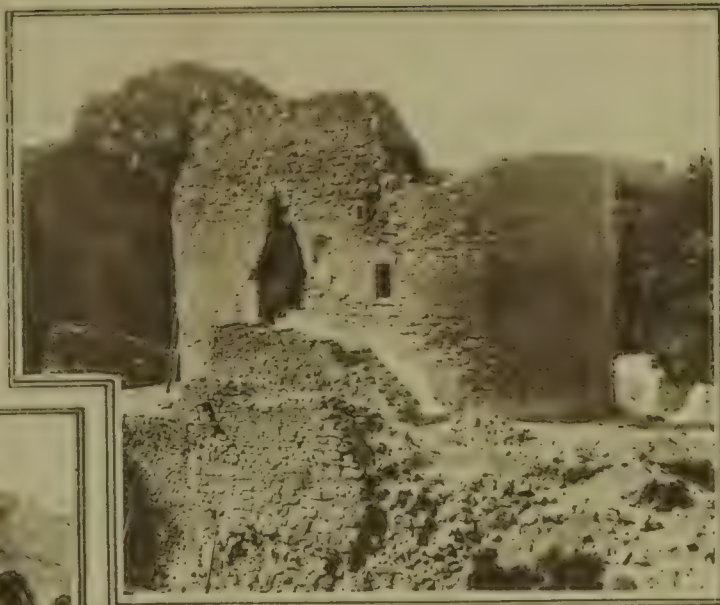
FIG. 4.—FORMERLY THE FAVOURITE INSTRUMENT OF HANDEL: A HARPSICHORD MADE BY ANDREAS RUCKERS, OF ANTWERP, IN 1651.

Photographs by Courtesy of the Victoria and Albert Museum.
(Crown Copyright Reserved.)

FROM THE
WORLD'S
SCRAP-BOOK.
NEW ITEMS
OF TOPICAL
INTEREST.



WHERE RICHARD II. SPENT HIS LAST NIGHT OF FREEDOM: FLINT CASTLE, RECENTLY OPENED TO THE PUBLIC BY THE OFFICE OF WORKS—THE DONJON AND EAGLE TOWER.



A WELSH STRONGHOLD PROBABLY BUILT AFTER KING JOHN'S QUARREL WITH LLEWELLYN IN 1210: EWLOE CASTLE, NEAR HAWARDEN, LATELY OPENED TO THE PUBLIC.



BASINGWERK ABBEY—ONE OF THREE RUINS IN FLINTSHIRE NOW NATIONAL POSSESSIONS: THE REFECTORY AND READER'S PULPIT.



A DERELICT SUBMARINE ADRIFT IN THE PACIFIC, AND BELIEVED TO BE AN OLD GERMAN U-BOAT DISABLED IN THE WAR: THE FIRST PHOTOGRAPH OF A "MYSTERY" CRAFT THAT HAS LONG ENDANGERED SHIPPING.



A STEAM BARGE THAT RECENTLY "TURNED TURTLE" OFF HOYLAKE, WITH A CARGO OF SPELTER: THE "RED HAND," OF CHESTER, LYING ON HER SIDE ON THE SHORE, WITH SALVAGE OPERATIONS IN PROGRESS.



A GRANDSON OF THE BRITISH COMMANDER AT NAVARINO ATTENDS CENTENARY CELEBRATIONS OF THAT BATTLE: LT.-GENERAL SIR ALFRED CODRINGTON (WITH MR. ATCHLEY INTERPRETING) SPEAKING AT PYLOS.

Lord Peel, the First Commissioner of Works, opened to the public, on October 20, three interesting historic ruins in Flintshire—Flint Castle, Ewloe Castle, and Basingwerk Abbey. Flint Castle was dismantled by Cromwell's troops, and has since been used as a quarry for building stone. Basingwerk Abbey, near the Well of St. Winefride at Holywell, was founded about 1131 by the Order of Savigny, and in 1147 became a Cistercian monastery. Ewloe Castle is finely situated amid the great woods of Ewloe, near Hawarden. Lord Peel mentioned that the Office of Works are now the guardians of 192 ancient monuments, and have scheduled 2171.—It was reported lately that the derelict submarine in



NEW ILLUMINATIONS AT A HISTORIC AMERICAN "SHRINE": A HOUSE AT VALLEY FORGE—ONCE WASHINGTON'S HEADQUARTERS IN THE WAR OF INDEPENDENCE, AND NOW PRESERVED AS A MUSEUM—IRRADIATED BY FLOOD-LIGHTS.

the Pacific was being examined by the U.S.S. "Liberator," with a view to solving the mystery of its origin.—The steam-barge "Red Hand," of Chester, "turned turtle" about 2½ miles from Hoylake, while carrying 160 tons of spelter, valued at £4000, to iron-works at Mostyn.—Lt.-Gen. Sir Alfred Codrington, who represented the British Government at the Navarino centenary celebrations in Greece, is a grandson of the famous Admiral, Sir Edward Codrington, who commanded the allied British, French, and Russian fleets at Navarino on October 20, 1827. Our photograph shows General Codrington returning thanks after the Mayor of Pylos had handed to him and Admiral Violette the "freedom" of the town.

THE WORLD OF WOMEN.

Delhi Cathedral.

One of the first public appearances of the King and Queen from Sandringham will be at the Adelphi Theatre on Nov. 3, where they have promised to attend the matinee in aid of the Delhi Cathedral Fund. Lady Pembroke, who is chairman of the committee, Lady Titchfield, the vice-chairman, Lady Salisbury, and a number of other well-known ladies, are working hard to make a success of the appeal for an object more remote than any London has been asked to help for a considerable time. A special feature of the programme will be the Court scene from "A Midsummer Night's Dream," in which some of the prettiest girls in the younger set are to take part. Lord Shaftesbury's two daughters, Lady Mary and Lady Dorothea Ashley-Cooper, are rehearsing for it, with Lady Hermione Lytton, Lady Diana Bridgeman, and Lady Katherine Crichton. The Hon. Mrs. Rupert Beckett lent her house last week for a reception at which the good object was extolled and plans discussed.

Meantime, Susan Duchess of Somerset is at work with an influential committee arranging for a matinee on Nov. 22 at Drury Lane Theatre, which their Majesties have also promised to attend. This is in aid of Charing Cross Hospital, and many of the stars of the theatrical world are taking part in a revival of 'London Pride.'

TO TAKE PART IN THE DELHI CATHEDRAL FUND MATINÉE: LADY HERMIONE LYTTON.

It looks as if India were going to be more of an attraction to people from this clouded country than ever this year. Lord and Lady Grimthorpe are on their way to spend several months there, and Lady Congleton, who is Lord Strathecona's sister, left for India with her husband some days ago. Next month Lord Ebury is setting off with his daughter, Miss Betty Grosvenor, who was one of this year's debutantes. They are fond of travelling about together, and this time they mean to stay in India for several months. Lord Ebury is going partly on business, but they hope to get some big-game shooting.

A Loss to Cowes.

Ever since they went to live at Cowes, Sir Godfrey and Lady Baring have played an important part in the social and public life of that little old town and of the whole island. They will be greatly missed now that they have decided to sell Nubia House, their home for many years, which has always

been a centre of entertainment during Regatta Week. The news was made known by Lady Baring's retirement from the committee of the Isle of Wight Guardians, over which she has presided for nearly thirty years.

Lady Baring is related to the Grahams of Netherby, and through them is connected with some of the most interesting women in the Peerage. Hermione Duchess of Montrose, who was a famous beauty, is her aunt; and her mother, whose death occurred last month, was the Dowager Countess of Verulam. Lady Baring's daughter Poppy, who was never christened by that name, has inherited both good looks and charm, but has an individuality and originality of her own that makes her a distinguished figure in the younger set. Miss Baring's latest idea is to join a firm that specialises in Paris fashions, and, as she is very popular, no doubt she will have a financially good time.

Australia's Woman Delegate.

Mrs. I. H. Moss, who was sent by Australia to Geneva as substitute delegate to the League of Nations, has spent most of her time since then on the Continent, so London women have

Australia could send the same delegates year after year, so that they might speak with the authority of experience, and she said laughingly that the idea commended itself to her, since she might then have a chance to come back. But she thought that it was too soon to adopt such a scheme at present. Australia was so vast and the population so widespread that the most important thing just now was to send different women to the League each year, so that they could spread the interest in its work in new centres when they returned.

A Spook Dinner

Whether it is that English people care too much for eating, or that they don't care enough, is a difficult question to decide, but al-

most any unpleasant subject serves as an excuse for a dinner, and the prospect of horrors to come does not seem to affect the spirits of the diners in the least. The "spook" dinner at the Lyceum Club, for instance, was a great success, and the guests made their way through the menu the more happily because of the assurance that the speakers afterwards were going to make their flesh creep. Some of them did, but Lady Tankerville's story of the ancestral ghosts on a ghostly castle which she had seen from the window of her husband's family seat, Chillingham Castle, was prettily told. Though it suggested tragedy, it did not visualise it. Lady Tankerville is a woman with strong nerves, a kindly heart, plenty of energy, and a lively tongue. Some months ago, when she was going to Newcastle to open a Y.M.C.A. bazaar, her son, Lord Ossulston—who since then has distinguished himself by plying his

Moth aeroplane for hire—offered to fly her to Newcastle from Gillingham. Owing to fog, they had to make a forced landing, came down in a friendly field, and, after lunching with its owners, Lady Tankerville gaily motored off to fulfil her engagement. She has for years been an ardent supporter of the Girl Guides movement, and she is an enthusiastic champion of animals. One remembers how on one occasion, speaking at

AFTER THEIR MARRIAGE AT ST. JAMES'S CHURCH, PICCADILLY: MAJOR FRANK NAYLOR AND LADY MARY NAYLOR.

Lady Mary Byng, younger daughter of the Earl and Countess of Strafford, was married to Major Frank Naylor, D.S.O., M.C., Royal Signals, only surviving son of Mr. and Mrs. C. T. Naylor, of Barton End House, Nailsworth, Gloucestershire, at St. James's Church, Piccadilly, on Thursday of last week.



THE WEDDING OF THE SECOND DAUGHTER OF LORD DAWSON OF PENN AND MR. IAN BOWATER: THE BRIDE AND BRIDEGROOM LEAVING THE CHURCH.

The Hon. Ursula Dawson, second daughter of Lord Dawson of Penn, Physician to the King, and Lady Dawson, was married to Mr. Ian Bowater, the younger son of Major and Mrs. Frank Bowater, of 35, Chester Square, at St. Margaret's, Westminster. Their Majesties gave the bride a diamond and ruby brooch.



A GREAT SOCIETY FUNCTION: THE BROWNLOW-KINLOCH WEDDING.

Lord Brownlow married Miss Katherine Harriot Kinloch, youngest daughter of Brigadier-General Sir David Kinloch, Bt., C.B., M.V.O., and Lady Kinloch, of Gilmerton, at St. Margaret's, Westminster, on October 18. Among the bride's many gifts was a writing-table from Princess Mary. The Duke of Connaught sent Lord Brownlow a gilt clock. The train-bearers were Miss Patricia Mountbatten and Master John Norton.



TAKING PART IN THE DELHI CATHEDRAL FUND MATINÉE: LADY KATHERINE CRICHTON.



TAKING PART IN THE DELHI CATHEDRAL FUND MATINÉE: LADY DOROTHEA ASHLEY-COOPER.



TO TAKE PART IN THE DELHI CATHEDRAL FUND MATINÉE: LADY DIANA BRIDGEMAN.



PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE MARCHIONESS OF CAMBRIDGE.
Formerly the Countess of Eltham. Married Lord Eltham, who is now the second Marquess of Cambridge, in 1923. Was Miss Dorothy Hastings.



THE HONOURED GUEST OF HIS MAJESTY'S GOVERNMENT:
HIS MAJESTY KING FEISAL OF IRAQ.
King Feisal arrived in London from Paris on October 20. At Victoria Station he was met, on behalf of the King, by Major-General Sir John Hanbury-Williams, Marshal of the Diplomatic Corps, who is seen on the left of our photograph.



THE SECOND MARQUESS OF CAMBRIDGE.
Formerly the Earl of Eltham. Has just succeeded to the title on the death of his father, the first Marquess. Was born in 1895; and has been in the Life Guards.



LIEUT. F. J. C. HALAHAN, R.N.
In command of the Submarine "L4" when she was in action against the Bias Bay pirates, and saved many of those aboard the attacked steamer, the "Irene."



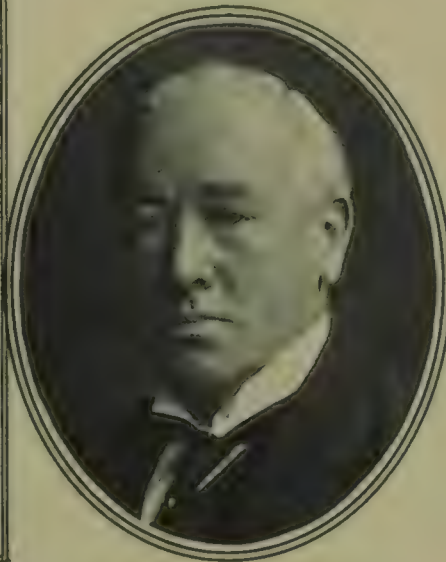
THE FIRST MARQUESS OF CAMBRIDGE.
(Born, August 13, 1868; died, October 24.) Elder surviving brother of her Majesty the Queen; and the eldest son of his Highness the late Duke of Teck, and of his wife, her Royal Highness Princess Mary of Cambridge.



H.E. CARDINAL O'DONNELL.
(Born, November 28, 1856; died, October 22.) Cardinal Archbishop of Armagh. R.C. Bishop of Raphoe, 1888-1922. Titular Archbishop of Attalia, 1922-24.



BRIGADIER-GENERAL W. F. D. COCHRANE.
(Born, August 7, 1847; died, October 23.) One of the few survivors of the massacre at Isandhlwana, Zululand, in 1879. Served in Great War.



THE RT. HON. RONALD McNEILL.
New Chancellor of the Duchy of Lancaster. Succeeds Viscount Cecil of Chelwood, resigned. Was Financial Secretary to the Treasury.

It was with the greatest regret that the country heard on October 24 that the Marquess of Cambridge, the elder of her Majesty's surviving brothers, had died on that day, after a sudden illness for which he had been operated on in vain. The late Marquess, who was the first holder of the title, was Prince Adolphus of Teck, and in 1900 he became the Duke of Teck. He took his new title in accordance with the King's wishes, in June, 1917. At the age of nineteen he joined the 17th Lancers, and he remained in that regiment for seven years, when he was transferred to the 1st Life Guards. He served in the South African War; and also during the Great War, when he was first Temporary Assistant Military Secretary at the War Office, and then Military Secretary to the Commander-in-Chief at the G.H.Q. in France, with the rank of Brigadier-General. He had been Governor and Constable of Windsor Castle since 1914. For five years, from 1904, he was Military Attaché at Vienna. In 1894 he married Lady Margaret Evelyn

Grosvenor, daughter of the first Duke of Westminster.—The marriage of Miss Dorothy Isabel Westenra Hastings, second daughter of the Hon. Osmond Hastings, and the Earl of Eltham (now the second Marquess of Cambridge), took place in 1923, and there is a child of the wedding, Mary Ilona Margaret. The new Lord Cambridge, elder son of the late Marquess, was born on October 11, 1895, and has held the rank of Lieutenant in the 1st Life Guards.—Lieutenant Halahan entered Osborne College in May 1913. During the last two years of the war he was in the "Marlborough."—Brigadier-General W. F. D. Cochrane was detailed by Colonel Redvers Buller to find the Prince Imperial when news of his death reached the column. He retired in 1898, but during the Great War he was employed on military service in England.—Mr. Ronald McNeill, whose promotion carries with it a seat in the Cabinet, has represented the Canterbury Division of Kent (formerly the St. Augustine Division) since 1911.

Fashions & Fancies

Furs in Great Favour.

It is extraordinary how completely fur fashions change in the space of one short year, although in the old days a good fur coat was a life investment, as it came out year after year in undiminished glory. Last year, chinchilla was so much prized that a coat of it was an almost impossible luxury, while used as a trimming it shed lustre on many lovely evening wraps. This year it is even more unattainable, and it is said that there are not more than three coats in London. Everything is broadtail first and foremost, or breichwantz, a finer version of it, even more expensive. Persian lamb comes a very good third. The great advantage of these skins, and perhaps the secret of their smartness, is the fact that they can be cut almost as slimly and as close-fitting as a cloth. They are trimmed with mink, with sable, and with nutria, the alliance of brown and black being very fashionable just now. A coat of Russian mink, of course, is always a most cherished possession, and for the older woman nothing will oust its place from the foremost ranks. The prices vary surprisingly. You may acquire quite a good coat for £300, but there are many lovely ones costing in the region of £6000.

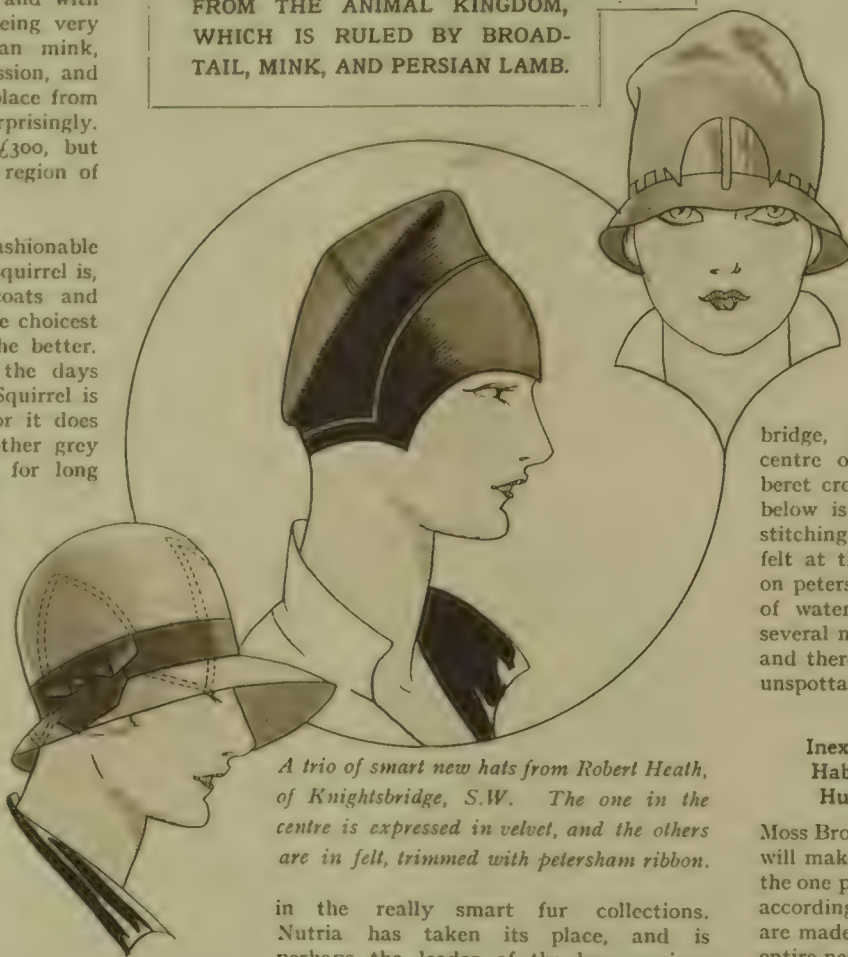
Grey Furs.

Grey is a distinctly fashionable colour this season, and squirrel is, in consequence, much in evidence for coats and trimmings. But the coats have to be of the choicest silver-grey skins to be smart, the lighter the better. They have progressed a long way since the days when squirrel was used only as a lining. Squirrel is always rather a luxurious extravagance, for it does not wear too well. Krimmer lamb is another grey fur, but is used more for trimming than for long coats, although these are also to be seen. On the whole, it is a little hard for an entire coat, but it wears splendidly, and is very effective on tweed as well as on other furs. Monkey fur, surprisingly enough, has also come back as a trimming, and is often to be seen in conjunction with Persian lamb. Although black coats are so fashionable, it is significant that seal is hardly to be found



A group of new shoe fashions from Manfield's, 170, Regent Street, W. On the left is a perforated silver kid dancing slipper and an afternoon shoe of navy kid. Then come a lizard and leather shoe, a brogue with a Norwegian toecap, and a riding boot.

HOW TO SAY IT WITH FURS THIS SEASON, AND THE LATEST REPORTS FROM THE ANIMAL KINGDOM, WHICH IS RULED BY BROADTAIL, MINK, AND PERSIAN LAMB.



A trio of smart new hats from Robert Heath, of Knightsbridge, S.W. The one in the centre is expressed in velvet, and the others are in felt, trimmed with petersham ribbon.

in the really smart fur collections. Nutria has taken its place, and is perhaps the leader of the less precious furs. This, by the way, does not mean that it is inexpensive, for the necessary shade of warm, rich brown can only be found in the most perfect skins.

The Sports Coat.

Kids are not quite so fashionable as they were last year for the sporting coat. Antelope is still to be seen, but the leopard-stamped gazelle and other "patterned" skins have been superseded by the tweed coat trimmed with fur or leather. A herringbone tweed with long revers of nutria is smart for town as well as country, and some are lined with dormouse. Tweed and leather used in almost equal proportions on one coat also make the newest sports wraps, the leather being very soft and supple, so much so that it is pleated, tucked, and "cut" about in the most ruthless manner. Fox is a great success as a trimming to every kind of coat this year, and is specially lovely on slender afternoon coats of velvet, whose smooth texture is enhanced by the exquisite softness of silver fox or white fox dyed to a shade of golden brown.

New Shoe Fashions.

To those who watch every movement of the mode, fashions in shoes vary as much as in frocks. And it is by shoes that the really well-dressed woman judges and is judged. There are always beautiful shoes to be found at Manfield's, 170, Regent Street, W., and pictured above is a group of their latest models. On the extreme left is a silver kid evening shoe perforated in the new way. They cost 49s. 9d. a pair; and next is a navy kid shoe, which can also be secured in gun-metal. The lizard and leather shoe can be obtained for 40s., and opposite is a useful golf brogue with a "Norwegian" toecap. This shoe is extremely practical, for there is no toecap to press upon the foot, and water slides off at once. They cost 32s. 9d. The well-built riding boot costs 105s. in black, and 110s. in brown. Then there are silver tinsel evening shoes stamped with a crocodile pattern to be secured for 14s. 11d., and pretty coloured floral brocade shoes



can be obtained for 12s. 11d. Well-built walking shoes in patent leather with inlets of lizard calf are 22s. 11d. A catalogue illustrating many new models can be obtained gratis and post free on request.

Hats of Felt and Velvet.

Velvet is at the height of the mode this season, and there are many new hats at Robert Heath's, Knightsbridge, S.W., introducing this material. In the centre of this page is a distinctive toque with a beret crown, carried out in dark brown velvet; and below is a red felt decorated with diamond-shaped stitching and a band of blue petersham. The beige felt at the top has the crown geometrically cut out on petersham ribbon. This firm's famous sports hats of waterproof unspottable felt can be obtained in several new shapes and in all sizes, ranging from 30s.; and there are also riding caps and hats of waterproof unspottable velvet which are smart and practical.

Inexpensive Habits for Hunting.

The hunting season is so very near that riding habits are a current topic of interest. A fact well worth remembering is that Moss Brothers, of King Street and Bedford Street, W.C., will make a correct, well-tailored, astride habit such as the one pictured here for 6½ guineas, or up to 10 guineas according to the material chosen. Side-saddle habits are made to measure from 11 guineas. Sometimes an entire new habit is not necessary, and you may acquire from this firm breeches only made of Bedford whipcord or Cavalry twill at 4 guineas a pair. Riding boots range from £4 15s.; and all accessories, such as saddles, crops, etc., are to be had at very moderate prices.

Petticoats for Autumn and Winter.

Warmth without bulk is the motto of the new petticoats designed by Marshall and Snelgrove's, Oxford Street, W., this year. For instance, a short petticoat in heavyweight crêpe-de-Chine, with knickers attached, so that there is only one thickness at the waist and hips, can be secured for 35s. 9d., and tailored knee-breeches in hard-wearing satin, trimmed with posies of flowers, are 21s. 9d. Then, a petticoat in crêpe-de-Chine, interlined with fine wool and lined with Japanese silk, wonderfully light and slim, is 35s. 9d. A princess slip in crêpe-de-Chine, which washes and wears splendidly, costs 25s. 9d.

Frocks for Those Going East.

At this time of year the boats going East are always booked up for months ahead. The necessary outfit is all-important, and it must be remembered that Walpole Brothers, 89, New Bond Street, W., specialise in light frocks for abroad. Coat-frocks in a fine wool material, checked and plain, are obtainable for 45s. 9d., and crêpe-de-Chine afternoon frocks, with pleated skirt and a georgette vest, are 98s. 6d. Charming stockinette frocks with smart diagonal strappings of crêpe-de-Chine are 79s.

Making Your Own Christmas Sweets.

With every Christmas comes the need for an inexhaustible supply of chocolates and sweets, both as gifts and in the home. A splendid idea for the woman who is fond of home-made delicacies is to take a short course of sweet-making at the Liberty Candy Company, Summit House, Langham Place, Regent Street, W., or receive lessons by correspondence.

A well-cut riding habit built by Moss Brothers, at the corner of Bedford and King Streets, W.C.

Portrait of a
gentleman
whose
income=tax
collector
has just
offered him a
Worthington



THE BOOKSELLER'S WINDOW.

VESTAL FIRE. By COMPTON MACKENZIE. (Cassell; 7s. 6d.)

Humour should be untrammelled, and if it prances destructively among the conventions, so much the worse for the conventions. It is in some such mood that "Vestal Fire" has been written. Compton Mackenzie presents the foreign colony in Sirene, an Italian island. They caper among the grape-vines and the rose-leaves, hard by the palace of Tiberius. Their amusements simulate the revels and the morals of the ancients. Their venial faults are backbiting, cheating, and squabbling—all treated with liveliness. Undoubtedly, they are a comic spectacle. Furious old ladies and vain old men, adroitly dealt with, can be made to look very funny. To find yourself laughing at an indecorous posture is possibly a sound antidote to prudery. But four hundred pages of Count Marsac and his degeneracy are too much. Mr. Compton Mackenzie's facile humour has run away with him.

THE EXILE. By MARY JOHNSTON. (Thornton Butterworth; 7s. 6d.)

The books of Mary Johnston have always had a touch of the visionary about them; but it has been the visionary looking backward, dreaming of the historical past. "The Exile" looks forward. It is unconcerned with Old Virginia. It goes boldly into the future. Its romance has a speculative, metaphysical shade. Its text is "Turn again, ye children of men!" But in His sight a thousand years are as a day. The political exile who is sent to the imaginary island of Eldorado communes with his own heart and ponders many things. Reincarnation? The illusion of parting, the hope of reunion? It is a subject that renews itself perpetually. Mary Johnston treats it with great skill and delicacy. There are beautiful passages in "The Exile," and long, long thoughts.

THE DELECTABLE MOUNTAINS. By STRUTHERS BURT. (Hodder and Stoughton; 7s. 6d.)

The musical-comedy girl who had misgivings about lipstick and the young man who had misgivings about infallible parental authority were destined to strike a rough trail together. The young man realised he was didactic when he talked of a man's hunger for beauty and desire for soulful development to the inarticulate Mercedes; but he

did not stop being didactic. He had married her and taken her to his ranch among the forests and the lakes of Wyoming. A mental estrangement remained. Talking, one-sided, did not bring them together. Stephen, in spite of his cattle and horses and the beauties of Wyoming, became miserable, and Mercedes, trying to escape being miserable, went back to her dancing. According to Struthers Burt, Stephen was a naturalistic mystic; but he was really just a prig. He was happiest when he had fitted a label to an emotion, or to a nation, or to anything, but he would be insufferable to meet in the flesh. However, many people will read his story and admire: Struthers Burt is a popular author.

RADIO NOTES.

A PECULIAR form of interference has lately made itself manifest to the writer when listening to distant stations with a four-valve set. The unwanted noise consists of a repetition of two harsh sounds not unlike a dot and a dash in Morse transmitted from a spark wireless telegraphy station. The trouble is not experienced when listening to London, about six miles distant, but commences as soon as moderate reaction is used when receiving 5GB (Davenport) or some of the German high-powered stations. As it is probable that other listeners may be suffering from a similar defect, they may be interested to know that the cause has been traced to an electric-light meter of a new type, which, it would seem, makes two contacts during each revolution of the disc that registers current consumption.

In the writer's case, it is clear that the meter acts as a transmitter, because reception is quite pure when the meter stops registering after switching off the mains current. The receiving-set was installed about 20 ft. distant from the meter, with an indoor aerial directional towards the meter. Changing over the receiver and aerial to the other side of the room, and using a garden earth, have only made matters worse, for now the meter of a house close by joins in, and four noises are reproduced instead of two. Various remedies are suggested in a letter just received from the meter-makers, who admit that the trouble is rather a difficult matter to deal with, especially when a receiver is in close proximity to alternating current mains. The suggestions for improvement include altering the position of the receiver in respect to light switches and wiring, and

the use of an earth which is not a water-pipe (to which the mains are earthed usually), and also by inserting a .002 condenser in the earth-lead. The trouble may be practically eliminated, the makers state, by completely metal-screening the receiver and connecting the screen to earth. The writer has not yet had time to try each of these suggestions, but it seems regrettable that the nuisance cannot be cured at its source.

During the recent Radio Exhibition many inquiries were received by the makers of the well-known Amplion loud-speakers as to why two distinct types of cones, known as "Senior" and "Junior," had been placed on the market. The explanation is that, when visualising the market, the Amplion manufacturers had to bear in mind that they had no knowledge specifically of the types of receivers with which their loud-speakers will be used. Therefore, Graham Amplion, Ltd. decided to classify radio sets into two groups, the first being those sets giving ample volume with the aid of plenty of high-tension current and a super-power valve. To meet this class, the "Senior" models were evolved, and users will find that these loud-speakers will take any amount of volume that may be put into them, and probably far more than is really needful in an ordinary room. The special seamless fabric diaphragm used in these cones, operated by the type of unit employed in the "Senior" models, will not rattle when driven by a powerful receiver of good design. In the second group is the inexpensive two- or three-valve set with only normal battery power available, in which case the "Junior" cones will be found to be very sensitive, giving a volume sufficient to fill any ordinary-sized room without overstraining the receiver or the loud-speaker.

The new home of the American National Broadcasting Company, recently opened at Fifth Avenue, New York, has no fewer than eight broadcasting studios equipped on the most modern lines. The largest studio measures forty by eighty feet, with a ceiling twenty feet high, and has an auditorium capable of seating 250 people, a stage, and a pipe organ. The floors of the studios are tiled with lacquered cork, and orchestral grouping has been simplified by placing numbers and letters on the floor, so that performers may occupy their correct positions away from the microphone.



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MR PASS and MR JOYCE talk to a difficult customer

THE CUSTOMER: "I'm afraid I've been difficult to satisfy, Mr. Joyce."

MR. JOYCE: "Why—how is that?"

THE CUSTOMER: "This car I've just paid for is the fourth make you have sent down for me to see."

MR. JOYCE: "Yes, but it didn't occur to me that was what you meant. You said (quite rightly) that none of the cars we sent exactly suited you as to body space and price."

THE CUSTOMER: "True, but this enclosed saloon I have chosen will seat seven, and costs materially less than the price limit I had set. In fact, it's the very car I wanted."

MR. PASS: "That's the car we want you to have. The one that will satisfy you."

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Bleach the whited shat to lustre fair,
Press the trousers crease with might and main,
Flatter ever part the glistening hair—
Time to do the Motor Show again.

Drawn and coloured by D. Zinkeisen and dedicated, with permission,

OLYMPIA

All persuasive are the gallant band,
Versed in ev'ry secret of their craft,
Splendidly mendacious, there they stand,
Sniffing slightly in the usual draught.

to John Walker Esq., distiller of Fine Whisky, Kilmarnock, Scotland

THE WORLD OF MUSIC.

OPERA AT THE ALBERT HALL AND ELSEWHERE.

THE two nights of opera which Mr. C. B. Cochran gave at the Royal Albert Hall were a thorough-going success. The hall, which holds about eight thousand people, was full each night, and the receipts constitute a record, £3737 being taken on the first night, and £3881 on the second. Nevertheless, it is very unlikely that Mr. Cochran made much, if

revealed a stage with a background of curtains, against which the furniture of Salieri's room was set for the scene of "Mozart and Salieri." For the inn scene from "Boris Godounov," the well-known Russian painter Polounin had designed an excellent scene, with a window and a painted landscape behind it, artificially illuminated. This scene was simply set against the background of curtains, and was beautifully effective. These settings proved once more what can be done with the simplest means, and how very much more beautiful such conventional and artificial effects are than the dreary realistic

interesting to see a stylised, non-realistic setting for the "Ring," and there is no doubt that some enterprising manager will attempt to do this one day.

Rimsky-Korsakoff's opera, "Mozart and Salieri," was composed on the libretto of the great Russian poet Poushkin, who based his story on the legend that Mozart was poisoned by his rival composer, the Italian, Salieri. The historical facts are that Mozart died at the very early age of thirty-six, and that some time before his death he was in a highly nervous state and talked of being poisoned. Actually



AN ANCIENT SCOTTISH FORM OF WINTER SPORT UNDER IDEAL CONDITIONS IN SWITZERLAND: CURLING AT ENGELBERG.

"The Engelberg Valley," says the "Winter Sports Annual" for 1927, "affords excellent skiing. . . . All the other sports have always been well organised. The toboggan run is one



AT A FAMOUS CENTRE OF WINTER SPORT IN SWITZERLAND: PREPARATIONS FOR THE START OF A LUGE RACE AT ENGELBERG.

of the finest in Switzerland. There is a Canadian hockey rink, and four skating rinks. The flourishing Curling Club has a covered rink of great use in bad weather."

any, profit out of the venture, for the expenses of an enterprise of this sort are enormous, and I suppose that Mr. Chaliapin gets the highest fee of any artist living to-day.

The stage-management was very simple. A kind of proscenium was arranged in front of the concert-platform by means of curtains which, when drawn,

imitations of nature and "real life" which the average opera-house provides. Nearly all the enormously expensive and cumbrous realistic scenery of Covent Garden and other opera-houses is quite superfluous, and could with great advantage be scrapped. I doubt even whether this sort of setting is actually necessary for Wagner's "Ring," although it is what Wagner himself demanded. At any rate, it would be very

it was probably typhoid fever which carried him off; at any rate, there is not the slightest ground for thinking that he was poisoned, and this rumour was a source of great vexation to Salieri, who was a highly respected man and composer. Salieri lived on until well into the nineteenth century, and was one of the teachers of Beethoven. As a composer he is completely forgotten now, but he wrote a large

[Continued overleaf.]

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PULLOVER
of the most reliable Scotch wool yarn; in smart fancy check designs on Fawn, Russet, Grey or Beige grounds. Two pockets.

45/-

MAN'S GOLF JACKET

(as above)
in Persian Suède, which is delightfully soft, and cut on very roomy lines to give complete freedom of movement, finished with fine ribbed knitted wool at collar and cuffs and over the hips, this jacket gives complete protection against any weather. In a smart shade of brown.

75/- and 63/-

A similar jacket is supplied in shower-proof gabardine, very light but strong at

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MAN'S ALPACA
CARDIGAN.

A very popular Cardigan for the Autumn or for business wear, being warm but extremely light in weight. It is well-made throughout and has 2 pockets. Plain colours: Yellow, Saxe, Steel, Grey, Light Fawn, Beige or mid-Brown.

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OVALTINE

TONIC FOOD BEVERAGE

(Continued.)

number of operas which were popular in their day, and he was more successful in his lifetime than Mozart, who, although he was incomparably greater, died in poverty, and was buried as a pauper.

The dramatic interest of Rimsky-Korsakoff's opera is negligible, but it is highly interesting as an example of the new movement in opera led by the Russian composer Darjomijsky, who, following Glinka, tried to break away from the Italian operatic convention of set arias and concerted numbers and make the music reflect the action of the drama and, in particular, the words of the libretto in a sort of continuous melodic recitative. "Mozart and Salieri" is a most successful example of opera in this genre. It is a highly finished piece of musical craftsmanship, and only a composer of extraordinary musicianship could have written it. The music fits the words like a glove, and the consequence is that the opera could not be given in a translation without losing all its virtue. The accentuation of the music fits the speech rhythms of the Russian, and since each language has a speech rhythm of its own, translation is hardly possible.

But Chaliapin is an artist of such extraordinary powers that he was able to hold the audience's attention from start to finish, and almost persuade one that one understood every word that he sang. He has rarely, if ever, been in better voice, and his virtuosity seems to increase with time. As an actor he is without a superior; every look and gesture is significant and controlled, and his range of expression is astonishing. And on this occasion his singing was on the same high level as his acting, and one could not help regretting that the opportunities we have of hearing this great artist in opera are so infrequent. He was ably supported by a Russian company, and Mr. Albert Coates conducted efficiently.

The two great drawbacks to the Albert Hall are its inaccessibility and its acoustics. The echo was occasionally very bad indeed, especially in some parts of the hall, although there are other parts where one is not troubled by it. Whether it will ever be possible to get rid of these acoustical defects in the Albert Hall is questionable; but until this is done, this hall will always be at a great disadvantage compared

with Covent Garden and most other London theatres and concert halls.

The success of such enterprises as this of Mr. Cochran's makes it all the more regrettable that we have not got a National Theatre in London, seating three or four thousand people, where such enterprises could be given. It has been proved over and over again that the public exists for opera and drama on a large scale; but Covent Garden, which is acoustically perfect, is nearly all stalls and boxes, and wholly unsuited to these democratic days, when thousands of seats at about five shillings each are wanted to accommodate the general public. Even the Albert Hall, which does hold three or four times as many people as Covent Garden, is badly designed as to seating, from the point of view of to-day. The cheaper seats are too far away from the platform or stage, and too uncomfortable, while the top galleries are ridiculous, and belong to an age when the masses were expected to herd like sheep, and like sheep to understand so little of what they saw and heard that it was unnecessary to bother about accommodating them comfortably.

To-day, however, the "masses" will not put up with such discomforts, and it speaks volumes for the passionate love of art which we English people have that people will crowd into such places as the top galleries of Covent Garden and the Albert Hall when they could find comfortable arm-chair seats at dozens of cinemas for less money. The whole secret of the apparent disparity in popularity between opera and the cinema is here. If we had an opera-house which gave the same comfortable seating accommodation as the average cinema, it would never be empty.

There are various schemes afoot to give us a National Theatre and Opera House, but none of them has, as yet, got very far. The National Shakespeare Memorial Theatre committee has got about £80,000 cash in hand for a National Theatre, but it shows no capacity to raise the rest of the money required. It needs someone enterprising, like Sir William Beveridge, to take the matter in hand and go, if need be, to America, in the first instance, to raise the first half of the money. If one or several rich Americans would give a large sum of money to the

committee, it would then be compelled by sheer necessity and fear of disgrace to set about raising the balance of the money in Great Britain and the Dominions. Once a general appeal was made, the response would be widespread and immediate, provided it was made on the right lines and with proper backing.

Unfortunately, a number of the National Memorial Theatre Committee are ancient and old-fashioned people who are victims of the old Victorian heresy that the English do not respect or care for art, literature, and music. This is the greatest illusion, and people who talk in this way are talking nonsense. There is no country in Europe where there is less lip-service paid to art than in England; but, on the other hand, there is no country where the love of art is so widespread and genuine. It is sheer nonsense to talk of the English as being an unmusical and inartistic people. Their love of poetry, drama, and music is much more real and strong than that of many other nations who make much more fuss about these things. But the people need in this, as in all other matters, leaders; and, unfortunately, this is just what we lack at the moment. There is nobody with the necessary vision and enthusiasm on the National Memorial Theatre Committee to raise sixpence from anybody.

However, times are changing, and I doubt whether it will be possible to ignore for many years longer the public demand for a National Theatre. The British Drama League—a body which exists for the encouragement of the drama—has over a thousand affiliated dramatic societies, which are actively promoting the study and acting of English drama throughout the country. From all quarters, the B.D.L. hear of the interest shown throughout all the towns and villages of this country whenever this subject is brought up for discussion. If a public appeal were made, I believe that a million people could be found in one month who would be willing to subscribe five shillings each. If this were so, our National Theatre would be as good as built. Perhaps the National Memorial Theatre Committee has a scheme in incubation and intends to launch a public appeal very shortly. Let us hope so, in the interest of music and the drama.

W. J. TURNER.



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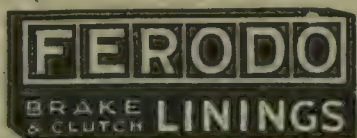
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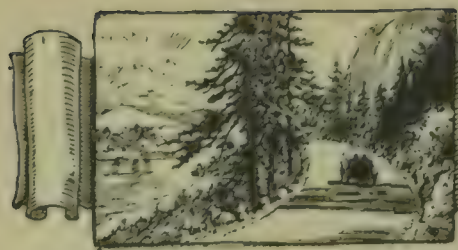
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THE CHRONICLE OF THE CAR.

By JOHN PRIOLEAU.

A REALLY CHEAP WEYMANN SALOON.

ONE of the smaller cars which has attracted deserved attention at the Show is the new 10-h.p. Weymann saloon Mathis. The Mathis enjoys an excellent reputation on the Continent, which I am rather inclined to think will be enhanced over here. It claimed the attention of visitors to the Show first of all, rather naturally, by its remarkably low price. £275 for a genuine Weymann saloon, mounted on a chassis capable of running easily and steadily at over forty miles an hour, without making a fuss about it, is quite a startling price even for 1928.

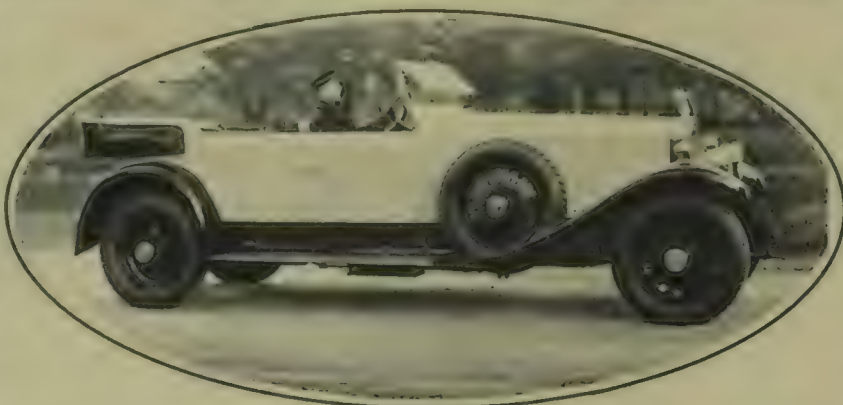
I had the opportunity of taking this car out on a trial shortly before Olympia, and I must say at once that I was decidedly impressed with its comfort and performance. The four-cylinder engine, which has a bore and stroke of 60 by 105, and side-by-side valves, looks extraordinarily small, and at first glance as if it would be none too easy to work on. A few minutes' examination, however, showed me that, on the contrary, everything about this tiny little power unit has been arranged with a careful eye to the needs of the owner-driver. There are one or two things which may strike the superficial

gear is used, an example of which was shown on the stand. It provides practically noiseless running.

The only point that I have to criticise in the whole

manners. The first thing that strikes you, either when you are driving it or being driven, is its comfort. The springing is quite first class, and the car sticks to the road around corners and over rough surfaces in a thoroughly satisfactory manner. There is no rattle or vibration or hum to be noticed in the Weymann saloon, which was the model I tried, and at no time did I feel any sensation of the engine being driven hard. This was the more remarkable in that it was a brand-new chassis with only some six or seven hundred miles to its record.

The four-speed gear-box affords unusually easy gear-changing, and there is no excuse whatsoever for making a scraping change or even a delayed one. The lever slips in and out of the various positions in much the same way as does the lever on a big car costing five times as much. I am sorry that the control is central, but with cars so small as this I suppose there is no alternative. Right-hand change has, amongst other undeniable qualities, the advantage that most people have a much surer and more sensitive touch with their right hand than with their left. That is why, as a rule, gear-boxes with a righthand



A NEW 40-50-H.P. ROLLS-ROYCE "PHANTOM" TOURING CAR WITH HOOPER-BUILT COACHWORK: A MODEL RECENTLY TAKEN INTO SERVICE BY THE MAKERS FOR PURPOSES OF DEMONSTRATION.

The chassis is of the latest type, and has Rolls-Royce patent hydraulic shock dampers fitted on the front axle. The all-weather equipment is exceptionally neat, the side-curtains, when not in use, being kept within the doors. A patent adjustable driving-seat, working on ball-bearings, suits drivers of varying stature. The door-lapping is incorporated in the panel-work, giving a flush body outline free from excrescences.



LANCHESTER LUXURY: THE INTERIOR OF A 40-H.P. SIX-CYLINDER SEVEN-SEAT LANCHESTER ENCLOSED-DRIVE LIMOUSINE.

observer as unsatisfactory in the lay-out, but the fact is that everything is really perfectly practical. For example, the dynamo is mounted above the cylinder block at the forward end, and driven by the same belt which drives the fan. In earlier days we all had a perfectly justifiable horror of belt-drive for anything so important as a dynamo, but the belt on this car, which is of some special composition, is apparently incapable of slipping. So convinced are the makers of its perpetual grip that there is not even a means provided for adjusting the tension. It not only does not slip, but does not stretch. That being so, I think I like the position of the dynamo better than the more orthodox one, driven off the half-time shaft. It is not often nowadays that anything has to be done to a dynamo, but that is no reason for refusing every chance to make it accessible.

There are two particularly interesting points about the Mathis chassis. One is that a four-speed gear-box is fitted with particularly well-calculated ratios, and the other is that the engine develops its power at a comparatively low revolution rate. The maximum number of crank-shaft turns per minute is about 2800, at which figure something like 25-h.p. is developed. I think this is really remarkable for so small an engine. Apart from anything else, the fact that the engine is running at what are nowadays considered low speeds for the greater part of the time makes it particularly pleasant when driving a closed car. The gear ratios are: top, 5 to 1; third, 8 to 1; second, 12.3 to 1; and bottom, 29 to 1. A particularly ingenious form of back-axle

of the chassis is that the firing point of the ignition, which is by magneto, is fixed. This, of course, can be altered to suit the buyer, and I should not hesitate myself to go to whatever expense is necessary to do it. Fixed point ignition is supposed to be suitable for fools, or for people so utterly lazy that driving a car is simply a dull job to be got through. I have never been able to regard this as any excuse.

The Mathis has delightful road



MODERNITY IN AN ANTIQUE SETTING: A 35-H.P. EIGHT-CYLINDER SUNBEAM PASSING THE OLD MARKET HOUSE AT CHIPPING CAMPDEN.



TOURING TO TEST WIRELESS FOR MOTOR-CARS: CAPTAIN PLUGGE IN HIS STANDARD "PARK LANE" SALOON, "AETHER III," WITHIN THE BATTLEMENTS OF CARCASSONNE.

In this car Captain Plugge recently completed a 4000-mile tour through France, Portugal, Spain, crossing over thence to Tangier. His object was to experiment in wireless reception and transmission between two moving cars. His second car was driven by Mr. H. Connell, the well-known wireless designer. Results of a far-reaching scientific nature were achieved. Captain Plugge found the roads in Portugal well-nigh impracticable, and referred to them as tracks, 200 to 300 miles long, similar to a choppy sea of solid earth. His British-made car stood up wonderfully. It was on this car that the S.O.S. broadcast from Daventry on August 10 was picked up, and Miss Woodall, a member of Captain Plugge's experimental party, was able to go home to her father, who was seriously ill. This incident illustrates the value of equipping cars permanently with wireless. Captain Plugge has driven his car through thirteen European countries. He is so confident in his Standard "Park Lane" saloon that he is now contemplating a world tour.

change always seem to be better than the other kind. It would be difficult, however, to find a better small car gear-change than the Mathis.

The gears make remarkably little noise, third speed especially being unusually quiet. These tiny gear-boxes are generally rather sinners in this respect, and are apt to sing over-loudly on indirect gears at any but very low speeds. The eight-to-one third of the Mathis, however, is so quiet that you quickly fall into the habit of using it as a traffic gear, much as you would do in a big, high-g geared car. In fact, that is one of the impressions you get about driving the Mathis—that it has big-car ways.

The engine runs quietly up to about forty miles an hour, and after that only makes a very reasonable amount of noise. The concessionaires, Messrs. B. S. Marshall, Ltd., told me that when the car had been run in, a speed of fifty miles an hour, with a fully laden Weymann saloon, could be safely expected on good roads. Owing to the newness of the engine, I did not exceed forty miles an hour on the day of the trial, but, judging from its behaviour at that speed, I should think that the claim is probably justified.

The steering is delightfully light and steady, and the car is in every respect really comfortable to drive. The Weymann bodywork is unexpectedly roomy, there being ample room for four full-grown people. It is very smartly finished off, with a fabric trunk on the rear platform, and the dashboard, with its black-dialled instruments, is peculiarly attractive. Altogether a very

(Continued overleaf.)

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Sir Herbert Austin made an interesting speech at the Austin dinner held recently at the Connaught Rooms, and mentioned that the Austin Motor Company had laid down a programme of about 70,000 cars for 1927-8. Among other things he said: "We are preparing to turn out a light 'Six' in large numbers. The sample cars have been exhaustively tested and have proved satisfactory in every way, being very powerful, quiet, and a real pleasure to drive. The equipment for producing the big 'Six' is now getting into its stride, and deliveries in increasing numbers are being made. Promises for the 'Light Six' have been deferred to a date by which we felt quite certain the cars would be forthcoming. To meet the present demand for fabric bodies, we have added a six- and a four-window model to our 12-h.p. line, and a four-window model to the 7-h.p. line of saloon. Our export trade during the year has increased by 39 per cent., and the prospects for the coming season in most markets appear to warrant a 100 per cent. increase over 1926-7. We have arranged with the Gothaer Waggon Fabrik of Eisenach, Germany, to manufacture the 7-h.p. car, and they expect to commence deliveries in about a month's time. We are also expecting to arrange for the manufacture of the car in France and the United States."

SECURITY.

(Continued from Page 746.)

strong in the Courts, for two dynasties, those of Savoy and Hohenzollern, had aggrandised themselves by war and excited distrust and hatred around them. Parliaments and peoples came upon the scene; new forces—industry, finance, the Press, and political parties—appeared. The Courts still retained the paramount direction of foreign policy, but they were no longer as free as before; they had to reckon with Parliaments and were under the influence of the new forces. It became more difficult to know what were the real intentions of a State in relation to other States; the directing will became more confused and enigmatical; the action of occult forces began to be suspected and felt everywhere. Peace was maintained, but it seemed always to be in danger; confidence was subject to periodical crises.

To-day we no longer know what are the directing centres of foreign policy. Even in those countries which have remained monarchical, the Court has now only a very limited influence. Public opinion might be the supreme directing force in the countries in which the Government rests on the principle of the sovereignty of the people; but it is often perplexed, oscillating, and divided. Ministers for Foreign Affairs, who are charged with the duty of representing that doubtful will, easily change their opinions, and endeavour as far as they can, by catching at vague generalities, to keep pace with actual events whose weird course it is difficult to foresee. In a certain number of countries, representative institutions have been destroyed or paralysed, and power has fallen into the hands of little groups whose aim and programme are mysterious and can easily be changed, for they are neither bound up with tradition nor with known and precise interests.

In these conditions it is very difficult to know what is the true will of a people or a Government; whether they wish for peace or war, whether they are content with what they have or desire expansion, whether they have decided to carry out the treaties or whether they nurse projects of revenge. The most contradictory inductions and suppositions may be indulged in. It is difficult to imagine a situation more favourable to the distrust and anxiety which make security a fleeting mirage. . . . It would seem, however, that the dangers of this confusion could be eliminated rapidly if all the interests, classes, and currents of opinion could be represented in the European Governments; if the action of the public powers could be effectually controlled by public opinion; if occult powers and irresponsible cabals were reduced to impotence; if invisible and irresponsible oligarchies no longer existed.

I do not wish by this to imply that the peoples are always pacifist and that the Governments are always inclined to war. That is a romantic legend which certain rather naïve champions of democracy would have us believe. There have been moments when the peoples, or at least the active interpreters of public opinion, have called for war against the wishes of their Governments, who desired peace. But, if it is indisputable that powerful forces in Europe to-day are working for war, forces no less powerful aspire to peace, and so long as these forces have fair play it will not be easy for the bellicose forces to impose their will.

Take the last great wars, those of 1866, 1870, and 1914. Their history is well known. They were desired and prepared by a very small number of persons, who were in the secret. The peoples knew hardly anything of what was preparing until the day on which they found themselves face to face with the inevitable. Without the occult and irresponsible power upon which those who

prepared them relied, those wars would have been impossible. The fewer there are of those occult and irresponsible powers, the more parties, classes, and interests can act each in their own way upon the Governments, the more easily will confidence grow; for the general situation in Europe will become more clear and more stable. In a civilisation as complex as that of Europe, the multiplication of directing forces must end in establishing a balance which will render it more and more difficult for Governments to commit great acts of folly.

The reorganisation and pacification of Europe will be impossible without a certain amount of political unification. Representative Governments may have many faults, but there is no doubt that they make the formation of occult and irresponsible powers more difficult, and the latter alone can take the responsibility of a great war. Parliaments also have sometimes made war, like the dynasties; but, before they can take the responsibility of doing so, they must be supported by very strong and spontaneous currents of public opinion. It does not seem likely that such currents of public opinion will arise in Europe in favour of important and dangerous wars which might upset the whole continent, at all events not in the near future. If such were the case it would be known in time, and it would be possible to apply the necessary remedies. It is impossible to hide a public agitation of such magnitude in the same way that Bismarck was able to hide his clever machinations in 1866 and 1870.

In proportion as the political unification of Europe takes place, confidence will develop even between the peoples who are most distrustful of one another to-day. The effect of time will also be favourable. All anxieties, even the most acute ones, are gradually set at rest by a kind of natural extinction, when no real dangers come to feed them. With individuals, as with collective bodies, a more optimistic interpretation becomes easy, in proportion as anxiety is calmed.

It is true that subjective security is never absolute. But does not experience of life show to each one of us every day that if we have confidence in any person or thing it is always at a certain risk? Are not all the guarantees which we can exact as to the loyalty of a man, the security of a bank, or the stability of a business really relative? How can the peoples escape from that universal rule of life which dominates us all? Theologians have remarked that in order to have faith there must be a favourable disposition of the will; we must "wish to believe." It is the same with confidence. A preconceived and obstinate mistrust will always find a thousand reasons for suspicion, where impartial clear-sightedness sees none. It is to be hoped that none of the peoples will stiffen themselves into an extremist attitude of mind which would end by making all contact with the other peoples impossible, and would lead back to the isolation of barbarism.

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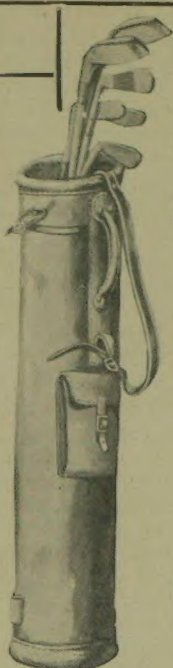
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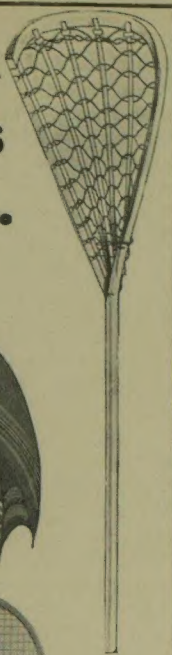
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THE PLAYHOUSES.

"CRIME." AT THE QUEEN'S.

PLAY with the bald, arresting title of "Crime"—of course, it is American, the work of Samuel Shipman and John Hymer—raises expectations that it is going to outdo previous "crook" plays in "crook" thrills. It cannot be said that the three opening scenes of this melodrama realise any such hope. They introduce us to a couple of innocents making love in Central Park—"Squeeze me," says Annabelle to her devoted Tommy—they bring this pair into contact with a gang of thieves, and they show the planning of a jewel robbery. Then at last things hum. We see the jewels lifted from the shop in broad daylight—a very neat piece of work. We watch the gang-leader kill a colleague for insubordination. We attend the trial of this bandit-chief by his own followers, the mistress of the dead man taking a hand and denouncing the gang to the police. Finally comes the big scene in which the police apply "third degree" measures of torture to harmless Annabelle and her lover, to wrest from them confessions—a scene violent enough to make a woman at the first night cry out from the pit, "Leave the girl alone," and having as sequel the gang leader's resolve to undergo electrocution to save "these kids" from further peril. The acting of Miss Miriam Seegar and Mr. Alfred Hayes as the innocents and Mr. Lewis Kimball as the heroic bandit is of the right sort.

MISS THORNDIKE'S PORTIA AT HAMMERSMITH.

No one should miss the Old Vic revival of "The Merchant of Venice," now staged at the Lyric, Hammersmith, if only for two reasons. It provides, with Mr. Lewis Casson in the rôle, a realistically modern reading of Shylock, which, if not at all times wholly adequate, is nevertheless intensely interesting to watch, and it gives us—as rendered by Miss

Sybil Thorndike—the most gracious, the most buoyant, and, when it comes to wearing counsel's dress, the most unaffectedly natural Portia this generation is likely to see on the stage. Mr. Casson, a little hampered by lack of inches, and by a portentous hooked nose, which accentuates the handicap, deliberately eschews romantic poses and barnstorming rhetoric; makes no set appeal to pity, and lets the Jew's words convey their own message, without sentimental embroidery. His Shylock is neither tragic nor dignified, but is splendidly effective in such speeches as "Hath not a Jew eyes?" and in the famous duologue with Tubal. He seems tame, however, in the trial episode, and fades off the scene like a shadow. Miss Thorndike's Portia, apart from the little mannerisms of drawl and accentuated vowelisation we know, is almost critic-proof: there is a radiant gaiety and charm about this lady of Belmont that wins the heart at once. She is great lady and true woman throughout the casket scenes. She can jest with Nerissa, but note her intense watchfulness and concern at every speech and movement of her different suitors; see the passionate kiss she gives stealthily to the key before it is passed to Bassanio; observe the warmth of her avowals of love. This is a cordial, eager-spirited Portia. And when she comes into court, observe her boyish stride as she walks across to the Duke; note the easy, intimate way in which, leaning against her clerk's desk, she delivers the "mercy" speech, casually, as it were, in the Jew's ear; and then perceive with what quiet strength she carries through the whole trial on her shoulders. She is helped by a good Antonio (Mr. Reynier Barton), an eloquent Prince of Morocco (Mr. Percy Walsh), a droll Young Gobbo (Mr. Hay Petrie), and a Lorenzo (Mr. Derek Williams), who, at any rate, gets some of the music into his beautiful lines; but it is the Portia who makes this revival a vivid and a happy entertainment.

THE WORLD OF WOMEN.

(Continued from Page 706.)

an anti-vivisection meeting which a band of students were keeping in an uproar, she chafed them gaily, and secured an extraordinarily good hearing.

Her Husband's Colleague.

The Home Secretary took a very unusual course when he put his wife, Lady Joynson-Hicks, among the five women on the Committee that is to have the laborious task of inquiring into the matter of the law and street offences. People were amused by his naive statement that he would be glad to have an unbiassed opinion, when what he should have said was that Lady Joynson-Hicks, by her long experience with a police court mission and other societies, was as well qualified as any other member of the Committee to elicit and weigh evidence. It was as a social worker that he met the lady who was then Miss Joynson, daughter of a Manchester magistrate, when he was in practice in that city as a solicitor, and giving much of his time to the mission in which she was interested. When they married they combined their names, and he became the Mr. Joynson-Hicks who is now a Baronet and most frequently spoken of by the lively little name of "Jix." Their only daughter, Griselda, is also interested in social work, and spent some time at a public schools women's settlement in South London.

It is pleasant to offer friends a cigarette from a handsome box. The old Bristol firm of W. D. and H. O. Wills now pack 100 of their "Gold Flake" (Special) cigarettes in a real oak cabinet, finely finished and durable, at the surprisingly low price of 6s. 3d.; or in a fragrant cedar-wood cabinet, beautifully made and containing 150 of these same Wills's "Gold Flake" (Special) cigarettes at 9s. Both the oak and cedar wood cabinets make a charming present, and remain a permanent possession.

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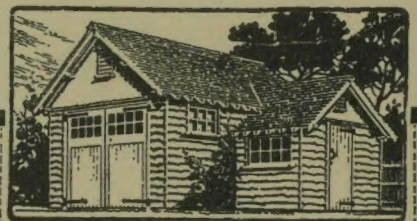
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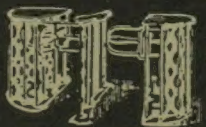
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